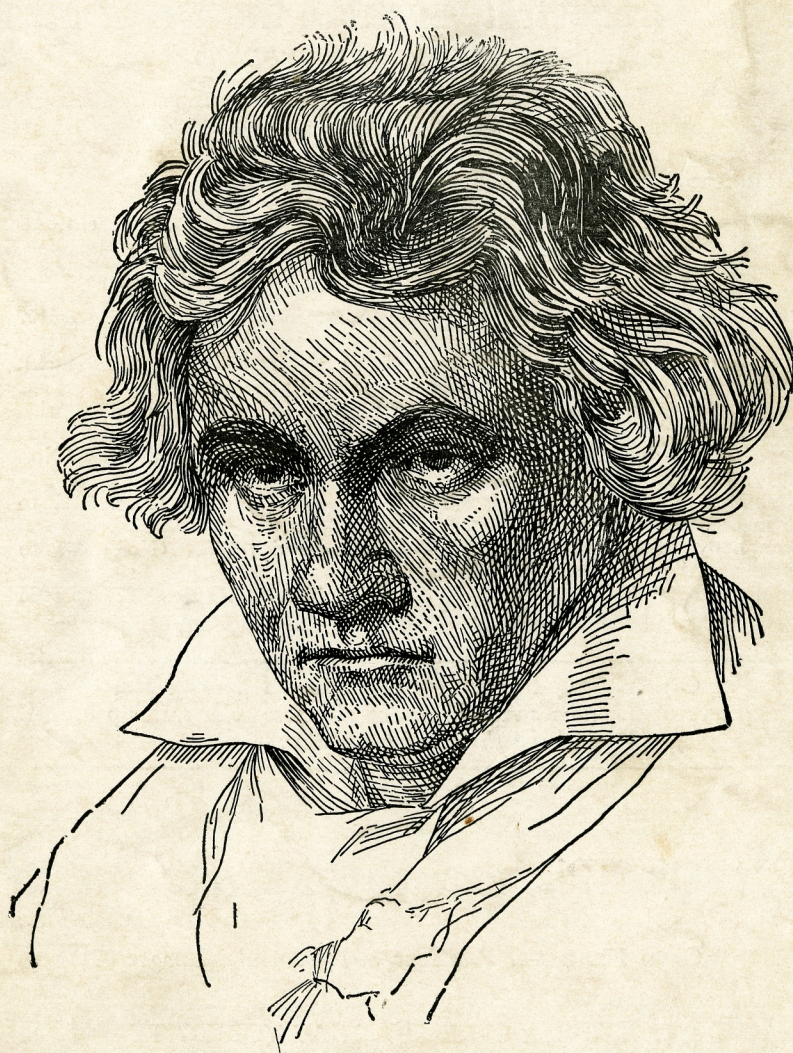


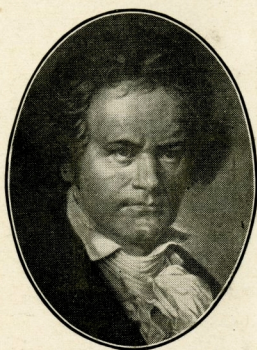
The PHONOGRAPH MONTHLY REVIEW

Vol. 1 No. 7

April, 1927

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Editorial

As our readers undoubtedly noticed in the last issue, I have been obliged to take charge of a personal revision of our subscription lists. The Milk Street business office has been a source of confusion from the very start of the magazine, due to the lack of centralization and to the difficulty of securing reliable help in that department. All departments are now centralized at the 64 Hyde Park Avenue address and are completely reorganized on an efficient basis, making it possible for all affairs of the Phonograph Publishing Company, Inc., to run smoothly. Thanks are due to those whose prompt replies to the announcement made last month have made it possible to correctly revise our records.

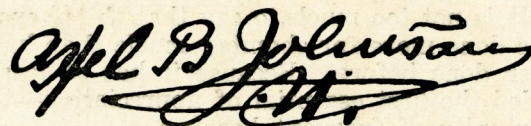
At the beginning of our existence a number of our friends in the music-phonograph world were given complimentary copies of each issue of the magazine and free sample copies were sent to all inquirers. With the reorganization of the circulation it has become necessary to discontinue this "free list" entirely with the sole exception of exchange copies. The cost of publication and our desire to present new and important features to our readers makes it obligatory for us to take this step and we trust that our friends who have received free copies in the past will realize the impossibility of further continuance of this policy. In the future every copy of the magazine that goes out must be paid for, and we shall bend all our energies to the task of making each issue worth double and triple its actual cost.

Another important innovation is the discontinuance of the practice of sending copies to news dealers, bookstores, etc., on a returnable basis, despite the steady increase in such newsstand sales. Last month over 1400 copies that went out were unaccounted for; the previous month we saw no return from nearly 4000 copies. For a magazine of the nature of this one, regular yearly subscriptions have proved the most satisfactory, as the many enthusiasts who have bought single copies have proved by immediately sending in their subscription order, nearly always to begin with Volume One, Number One.

It is to be hoped that our regular subscribers and the many friends who have been so liberal in their appreciation of our efforts in the splendid letters they have sent in will do their bit to help us make this venture not alone an artistic, but a financial success. Neither my associates nor myself are publishing this magazine for mercenary reasons, but printers' bills, other expenditures, and necessary living salaries must of course be met. Moreover, a financial success will enable us to increase the value of our work by adding new and helpful features.

It is our earnest aim to make THE PHONOGRAPH MONTHLY REVIEW a real bond between the many music lovers and enthusiasts scattered not only over this country but the world and to give them a real organ of expression, and to be of interest, enjoyment, and real value to them. To achieve such an aim we are making the drastic changes mentioned above and shall adhere to them strictly.

Renewed thanks and appreciation are gratefully given to the many who have given us such generous support and encouragement in the past. To meet the test of their approval is the most worthy honor to which we aspire.



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Beethoven's Symphonies: One Hundred Years After

By RICHARD G. APPEL (Concluded)

IT is a great tribute to the inherent sound judgment of the musical public that through all the years it has recognized in Beethoven's Quartets the noblest expression of his genius. That this appreciation has persisted is a tribute to Beethoven rather than to the musical educator, for until comparatively recently less has been done to promote an understanding of the quartets than of any other branch of his music. The symphonies and piano sonatas have had many explanatory analyses.

In the English language, however, there exists as yet no ready handbook of the quartets. True, the Oxford University Press has recently brought out a fine little book on the first six of them, by W. H. Hadow, but there are sixteen altogether and until the whole series of quartets is covered a lacuna in our educational apparatus remains. Of course there are references to them in chapters of different books, but for a single survey in one volume one has to depend on a chapter in the rather expensive series, *The Art of Music*, published by the University Society in 1916 or on an excellent brief summary in Walker's *Beethoven* first published in London in 1905; or on Matthews: *The Violin Music of Beethoven*. There are also short notes in a recent edition of Roland's *Beethoven*.

While for many years there have existed more or less permanent String Quartet organizations in this country it is significant that none of them consistently undertook to educate their audiences by annotated programs. Consequently they have had to depend on a very limited audience made up of a personal following of the players or else attracted by the social prestige of the patronage.

Certainly few educational institutions include a detailed study of chamber music in their courses, or if they do, it is so inclusive as to be more encyclopedic than inspiring.

While we owe a great debt of gratitude to such pioneer organizations as the Mendelssohn Quintet Club of Boston and the Kneisel Quartet who carried the best of chamber music far and wide over our land, it is none the less true that if an educational side had been added, the fruits of their work would have been more permanent.

It is not too much to say that the phonograph has done more for chamber music than has been ever done before. Because it has at least provided the first essential of appreciation—the opportunity of frequent hearing.

Just as the symphony is primarily an art form for the crowd, the quartet is primarily for a small group, not necessarily the elite, or exclusive. If it grew up or reached its height in the

courts of the nobility that was only incidental to their musical interest and capacity to pay for it. Chamber music is no less an art of the poor. It does not require a large hall or organization to produce it—a small room and a few instruments suffice. Its origin is much less conspicuous than the orchestral or operatic form and the phonograph has contributed much in restoring the quartet to its domestic place.

Most biographies are taken up with so much chronological detail (or padding) that one looks in them in vain for help in understanding Beethoven's quartets. And when there appears to be some reliable information, as for instance Wegeler's account of the first ones, Thayer comes along and proves that he is utterly wrong.

The story of the gradual discovery of the quartets is not one of the least interesting connected with Beethoven scholarship. In a way the Quartets were responsible for the whole field of study for it as their complete incomprehensibility by the Russian writer Oulibicheff that provoked the studies by Lenz which marked the beginning of the critical study of Beethoven. Schindler, Thayer, and many others were primarily concerned with the chronological details rather than the psychological or purely musical matters. Even such a widely informed critic as Calvocoressi when reviewing a book on Beethoven's quartets apparently has not really traced the quartet research to the root. It is not within the scope of this article to trace in detail the growth of knowledge about the quartets. Each general book has some material and each general book on chamber music also contains some information.

The first exhaustive and special study of Beethoven's Quartets was that by Helm (Leipzig, 1885). As was said before, Walker (London, 1905) devoted a chapter to the chamber works. In 1910 Hugo Riemann brought out a book on the Quartets. A year later D'Indy included mention of several of them in his book on Beethoven. The most complete study up to date embodying the researches of all his predecessors is that of Marliave, a Frenchman who lost his life in the War. His work was completed by another and published by Alcan in Paris, 1925. There is a severe criticism of this work in a recent number of *"The Chesterian,"* the critic finds some passages from Helm in the work without apparent acknowledgment. Undoubtedly he is indebted to Helm for he frequently does quote from him and it might be that the editor in preparing the work for publication had sketches which he may not have correctly identified. The work goes into

great detail and undoubtedly represents the accumulated scholarship of many minds besides the author's. We are grateful for such a work and wait the day for such a complete work in English. Paul Bekker in his book on Beethoven gives mainly a philosophical interpretation of the Quartets and their relation to Beethoven's other works.

As most of the Quartets are already available on the phonograph and the others are soon to come, a brief survey will be helpful.

Bekker sees in the Quartets "the quintessence of the other works of each period." It has been customary to divide Beethoven's works into three periods and while this may be convenient such attempts tend to "break up the unity of the works as a whole and to obscure the fact that they were the expression of a gradually unfolding, gradually ripening personality." If we emphasize quintessence and pass over the question of periods, which was so abhorrent to Liszt, it is because the quartets seem to epitomize all that he did in other branches. Where other instrumental combinations present obstacles "which forced him either to submit to the limitations of his material or to write work impossible of performance," there are no obstacles here.

For those who have not thought of the String Quartet as a medium compared with other mediums, let us consider, before taking up the Quartets individually, some of Bekker's remarks in general. "The mechanical imperfections of the pianoforte, of the orchestra, or the human voice, have no counterpart in the string quartet, a group of instruments perfectly united yet perfectly individualized. It is a combination in which the most exacting reformer could suggest no improvement. Despite the independence, the homophonous character of the instruments adapts them for mutual support and fulfilment. In chamber music, music for pianoforte and strings, the underlying principle is that of tone contrast, but in the string *ensemble* there is similarity of tone underlying individuality. Hence the characteristic double effect of the string *ensemble*—unknown to any other combinations of instruments—obtained from a unity of tone which can yet be analysed into several distinct tone individualities. In combination they represent a greater range of tone than is obtainable from the pianoforte, and they allow an independent treatment of the parts impossible on the keyboard. They possess the pianoforte capacity for *cantabile* with far greater flexibility. They have almost the force of the orchestra, for they comprise the most important part of the orchestra. They lack indeed orchestral diversity of colour, they have not the register capacity of the pianoforte tone, or the sensuous warmth of the singing voice, and they are dependent on the art of light and shade, but, for the musician with a bent to abstraction, this constitutes the chief charm of the string *ensemble*. He wishes to avoid the sensuous charms of other means of expression; his thoughts are too airy and fine to bear the weight

of the garments of tone in its more material aspects, and he seems to weave a vesture as transparent and ethereal as the ideas themselves. For this purpose the string *ensemble* is peculiarly adapted, and from the moment that Beethoven first realized this he chose this branch of music to summarize his intellectual conquests stage by stage, and to concentrate therein all the rays of his spirit at the end of his creative life."

If Beethoven did not actually think this all out, as Bekker does for us, he acted on it instinctively.

Besides, the String Quartet was in the air, fashionable if you please. Lichnowsky's musical mornings, the example of Haydn and Mozart, and Beethoven's personal acquaintance with Emanuel Aloys Förster, all contributed to quicken Beethoven's interest. As Bekker says, "at the turn of the century and before his thirtieth year, Beethoven had so mastered and developed the three branches of his art that he was able to use them as effective bases of all his future creative works." His skill in improvisation found its permanent reflection in the pianoforte sonata; his architectonic impulse found its greatest expression in the symphony; and of abstract musical thought the quartet was the purest vehicle. (Bekker)

Beethoven wrote sixteen quartets in all,—the so-called seventeenth being a fugue originally written as a movement of one of the others.

They were produced in groups in widely different periods of his life. Beethoven was over thirty before he produced either symphony or quartet. His early chamber music for wind instruments seems to have been mainly preparation for the symphony and when he started on his symphonies he gave up this species of chamber music almost entirely. If he continued longer writing music for pianoforte and strings it was mainly because it gave him opportunities for participation as a pianist. When he withdrew as a pianist his interest lapsed.

Not so his interest in the string quartet. After he once found himself in this combination it became the "very heart and kernel of Beethoven's creative work, around which the rest is grouped, supplementing, explaining, confirming. His life is there faithfully mirrored, not in the 'diary' form of the sonata improvisations, not in the monumental style of his symphonic works, but with absolute intellectual clarity, independent of the sensuous appeal of personality or of the compelling force of great orchestral tone masses, and limited in the outwardly inornate form of a 'conversation' between four 'individuals' of equal standing and privileges."

In listening to a quartet it is important to remember that we are listening for the most of the time to four distinct individualities—something like a four-track railroad with the different trains sometimes running abreast but usually at different speeds. Sometimes one is steaming up and the others just coasting along. Another singular thing is that they toss the load (or thematic material) from one train to the other; some-

times it is expanded and then again it is contracted. At a ball game a double or triple "play" is unusual. A quartet is featuring quadruple plays all the time!

Apart from this interest in the texture or lines which each instrument carries there is the general form of the individual movements. Just as a journey through a plain is less interesting than through a section with mountains and rivers for variety, so a quartet without change of mood and form would be intolerable.

Now with Beethoven's early quartets, as in the six of Opus 18, their features are modeled so much like those of Mozart and Haydn that they were easily comprehended. When it came to the Quartets of the middle period there was more individuality about them. There were features in one, for instance, the so-called 'Cello Quartet, which caused Romberg to throw his part on the ground and stamp on it. It was unusual, to say the least.

The later ones are more difficult to comprehend partly because they are longer and it is hard for the listener to sense the form; and partly because the texture is more involved or abstract than is customary. This is no insuperable barrier, however, to their enjoyment.

Remember that each quartet has an individuality of its own and as the beauties in nature and character are not often on the surface, so there is an endless satisfaction in exploring and adding new discoveries of tonal beauty.

Beethoven's Quartets are practically symphonies for four players. It would serve no useful purpose to attempt an analysis of each quartet here. Each is important enough to deserve special detailed study.

With the aid of the material cited above we can get detailed analyses. Attention should again be called to the possibility of studying with the miniature score in hand. All are available in the Philharmonia (which has splendid introductory material) and Eulenburg editions. Pianists may well explore the four-hand arrangements in the Peters edition. Of the six in Opus 18 there are two-hand adaptations.

Of the sixteen quartets seven are dedicated to Count Lobkowitz, three to Prince Rasoumowsky, three to Prince Galitzin, and one each to Zmeskall, Baron von Stutterheim, and Wolfmeier.

A brief outline of the dates, opus numbers, keys, dedications, and popular titles or marks of identity is appended as being helpful in getting a general idea of the sixteen.

BEETHOVEN'S QUARTETS—AN OUTLINE

No.	(Dedication)	Popular title)
1770	Beethoven born.	
1800	1. (F) Op. 18, No. 1. Lobkowitz. "Amenda".	
	2. (G) Op. 18, No. 2. Lobkowitz. "Komplimentier."	
	3. (D) Op. 18, No. 3. Lobkowitz.	
	4. (C minor) Op. 18, No. 4. Lobkowitz.	
	5. (A) Op. 18, No. 5. Lobkowitz.	
	6. (B) Op. 18, No. 6. Lobkowitz. La Malinconia mvt.	
1808	7. (F) Op. 59, No. 1. Rasoumowsky. "'Cello."	
	8. (E minor) Op. 59, No. 2. Rasoumowsky.	
	9. (C) Op. 59, No. 3. Rasoumowsky. (Spiccato Fugue)	

- 1809 10. (E flat) Op. 74. Lobkowitz. "Harp".
- 1810 11. (F minor) Op. 95. Zmeskall. (Serioso mvt.).
- 1825 12. (E flat) Op. 127. Galitzin. "fifths."
13. (B) Op. 130. Galitzin. (Contains last mvt. he wrote).
14. (C sharp minor) Op. 131. Stutterheim. (Favorite of Wagner's.)
15. (A minor) Op. 132. Galitzin. (Mvt. in Lydian mode).
16. (F) Op. 135. Wolfmeier. "Muss es sein?"
17. (B flat) Op. 133. Rudolph. Fugue originally in Op. 130.
- 1827 Beethoven died.

PHONOGRAPH RECORDINGS

Electrical recordings are starred (*)

- No. 1. (Op. 18, No. 1)
H.M.V. D957-950—Catterall String Quartet.
Eng. Columbia L1350-1—London String Quartet (Badly Cut).
Velvet Face 571-3—Lyric String Quartet. (Complete except for 60 bars in the Adagio.)
2. (Op. 18, No. 2).
*Columbia Masterworks Set No. 66—Lener Quartet.
*Victor 1218-21—Flonzaley Quartet.
H.M.V. D997-9—Catterall Quartet.
Eng. Columbia L 1056-8—London String Quartet.
Actuelle 15171—Dutch String Quartet. (Adagio alone).
Parlophone P1174—Brüder Post Quartet. (Adagio alone).
3. (Op. 18, No. 3).
Vocalion D02004-8—London String Quartet.
H.M.V. DB248—Flonzaley Quartet. (Presto alone).
4. (Op. 18, No. 4).
*Columbia Masterworks No. 59—Lener Quartet.
*Victor 1225—Flonzaley. (Menuetto alone).
H.M.V. DB253—Flonzaley Quartet (Scherzo—2nd Mvt. —alone).
Eng. Columbia L1038—London Quartet. (Allegro alone).
Pathé 5767—Rosé Quartet. (Allegro alone).
5. (Op. 18, No. 5) (Menuetto alone).
H.M.V. D562—Catterall Quartet.
Polydor 69763—Wendling Quartet.
Pathé 5767—Rosé Quartet.
(Air and Variations alone).
Actuelle 15133—Rosé Quartet (uncut).
6. (Op. 18, No. 6).
*Columbia Masterworks Set No. 60—Lener Quartet.
*H.M.V. D1206-9—Virtuoso Quartet.
Vocalion D02141-2—London Quartet. (Last mvt. omitted)
7. (Op. 59, No. 1).
*Columbia Masterworks Set No. 49—Lener Quartet.
H.M.V. D947-950—Catterall Quartet.
N.G.S.—Spencer Dyke Quartet.
Velvet Face 571-3—Lyric Quartet.
Eng. Columbia L1554—Lener Quartet. (Adagio alone).
8. (Op. 59, No. 2).
*Columbia Masterworks Set No. 50—Lener Quartet.
H.M.V. D953-6—Virtuoso Quartet.
9. (Op. 59, No. 3).
*Columbia Masterworks Set No. 51—Lener Quartet.
*H.M.V. D1202-5—Virtuoso Quartet.
Victor 6114—Flonzaley Quartet. (Fugue alone).
10. (Op. 74).
Columbia Masterworks Set No. 26—Lener Quartet.
N.G.S.—Spencer Dyke Quartet.
11. (Op. 95).
*Columbia Masterworks Set No. 56—Lener Quartet.
Polydor 65819—Leipziger Gewandhaus Quartet. (Allegro con brio alone).
12. (Op. 127).
13. (Op. 130).
14. (Op. 131).
Columbia Masterworks Set No. 6—Lener Quartet.
Vocalion K 05138-41—London Quartet.
15. (Op. 132).
Columbia Masterworks Set No. 27—Lener Quartet.
16. (Op. 135).
*Victor 1222-5—Flonzaley Quartet.
*Columbia Masterworks Set No. 55—Lener Quartet.

The End.

Reflections on Beethoven on the Occasion of His Centennial

By WALTER R. SPALDING

IN these days of confused and perplexing standards, social, moral, and artistic, the question is often asked and demands an answer—"What does he stand for?" Is the work of So and So on a fictitious and ephemeral basis, or has it a message of permanent vitality and worth? This question, however, can seldom be answered in the lifetime of the worker and still less frequently in that of the creative artist, it being an attribute of genius to be ahead of its own day and generation. Assuming that the chief works of Beethoven have stood the test of time, have retained their power to quicken and to exalt, and waiving the aspersions of those extremists who consider Beethoven "*vieux jeu*"—his achievements soon to be engulfed in the rising tide of "modernity"—let us indulge in some reflections as to the reasons for the unshaken hold in public esteem which Beethoven as a character enjoys and for the reverent admiration his works still compel. We may frankly acknowledge that it is a puzzling matter to state in cold language why a work of art is great, and we are baffled to trace the connection between the personality and environment of an artist and his message. These problems are often more acute in music by reason of the indefiniteness and mystery of the constituent factors of the art—sound and rhythm; and at the same time more easy of solution because of the direct appeal which music makes to our entire being, physical, emotional, intellectual, and spiritual.

Following this line of suggestion, it is not difficult to understand the secret of Beethoven's appeal, for any acquaintance with his works will corroborate the statement that Beethoven is first, an emotional composer; second, an artist of great dramatic power; and third, a man of fascinating humor, whose works have their being to intensify those never changing qualities in man—his basic emotions, love, joy, sorrow, his craving for the dramatic, for something to happen, and his instinct for what is humorous—for the incongruities and variety in the spectacle of life. All music may have two uses. First, as a kind of

discharge of personal emotion "to get it out of our system," as the saying is—second, as a means of communicating to the hearer the emotional and spiritual experiences of the composer. The chief *raison d'être* for any work of art is the desire of the artist to share with his fellow-men the supreme joy he has had in creating. This purpose to communicate something is of peculiar difficulty in music on account of the intangibility and elusiveness of the texture of music, to say nothing of the speed at which the communication is presented and the alertness with which it should be received. Just here in instrumental music—music, *i.e.*, without the specific guidance of words,—the paramount importance of form, design, musical architecture asserts itself. Composition, in fact, is the art of "putting things together," of having the right thing in the right place. To put sounds and rhythms together requires intellect of the highest order—the difficulty is far more than in dealing with words and paints—and granting for the moment Beethoven's emotional power, his transcendent genius is nowhere more evident than in the structure of his symphonies, quartettes, and pianoforte works. In such a masterpiece, *e.g.*, as the Fifth Symphony (that in C minor), everything is just right; when, led up to a climax, we expect something, we get it. Then how marvellously is our excitement assuaged without being allowed to die out entirely. The valleys, tablelands, and mountain peaks have the same convincing symmetry as nature herself. Edward Elgar, the eminent English composer, well says, "A modern composer while listening to the C Minor Symphony or studying its design, feels as humble as a traveling tinker standing before that marvel of engineering skill, the bridge over the Firth of Forth."

A chief source indeed of Beethoven's inspiration was his passionate and persistent love of nature. While taking his daily walks, his friends spoke of him as being in his "raptus." He says himself, "No one can love nature more than I." His works in consequence have the elemental force and variety of natural phenomena. With what dramatic power does he at times take us in his arms, hurl us down, and stamp upon us—"Listen to me, base mortal, or perish." And what a saving grace is his gift of humor, just as important in art as in daily life. Beethoven never

tears a passion to tatters, never protests too much, can be serious and truly impressive without becoming solemn or pontifical. Before Beethoven music had been practically limited to the expression of joy and sorrow in a broad sense of these terms. With his inborn whimsicality and with his philosophy akin to that of Shakespeare that nothing is more deadly than to take ourselves too seriously, Beethoven developed* in music the spirit of fantastic humor—the term Scherzo being his own invention—and for this alone will be immortal. Who is not carried off his feet by the irresistible gaiety of the Scherzo in the Heroic Symphony, or by the intoxicating display of caprice and high spirits in the Eighth Symphony—in reality a prolonged Scherzo (with the exception of one movement), which Beethoven said he wrote in his most “unbuttoned” mood?

Is it not the great justification of history to set up standards and models of what or what not to do? Beethoven's works could not have lived more than a century had they been of flimsy texture. Our own present day composers may be marvels of ingenuity in the coloristic, rhythmic, and exciting aspects of music, but let them remember that a lasting work of art must have a backbone and organically related members just as in a human being. New rhythmical combinations are always welcome and modern music has to its credit many successful innovations in that direction, but to say that a work of rhythmic novelty and even charm is fulfilling all the possibilities of music is a preposterous claim. What about moods of contemplation, resignation, or profound grief? Just because rhythm does represent the basic life in music, it is somewhat of a negative virtue, taken for granted in any vital work of art; so eloquently manifested, *e.g.*, in Beethoven's Seventh and Eighth Symphonies and in the Scherzo of the Ninth Symphony. If rhythm were all, we might as well say that a man with a healthy heart beat was, merely for that reason, an ideal well-rounded human being.

This world-wide celebration of the validity and significance of Beethoven's work seems of particular importance just at this period of our civilization, especially as represented by America. Everyone should read and ponder Beethoven's life and career. His courage, sincerity, generosity, and unswerving devotion to his ideals of art and life can not fail to supply that inspiration and tonic force which our industrial and financial age sadly lacks. Let us, therefore, enlarge somewhat upon the permanent quality in Beethoven's music, its emotional and spiritual power. So much emphasis today is laid upon science, book learning, research, behaviorism, and pedagogy, that the emotions are often entirely ignored. “But science,” says Bertrand Russell, “is no substitute for virtue. The heart is quite as important as the head; in fact, in the last analysis the head is not important at all.” The inscription of Beethoven's mass was “From the heart it has come, to the heart it shall go.” For knowledge is constantly changing, while our emo-

tions, our souls, and spirits remain the same, well nourished or starved, as the case may be. Through them we may be moved to high endeavor and noble deeds—and what power for this purpose is comparable to music—when the intelligence and reason are baffled (a man convinced against his will remains of the same opinion still). It is they—the imponderables, as Bismarck called them—which are the final court of appeal and which determine the course of human action. Music is the most emotional and spiritual of all the arts, and Beethoven's works are a storehouse of refreshment divinely ordained to restore our emotionally muscle-bound natures. “Passion,” says Balzac, “is the whole of humanity;” in sacred language, “God is love;” according to the man on the street, “’Tis love that makes the world go ’round.” Great music can in truth no more exist without emotional warmth than religion without charity.

To sum up the foregoing considerations, in Beethoven's works is found a perfect balance between content and mode of expression, between spirit and body; and the message always comes from a loving human being capable of every emotion and aspiration. So strong was the dramatic instinct in Beethoven that many of his great themes are not such in the ordinary sense of what is meant by a tune. Rather are they dramatic characterizations like the persons in an actual drama, sometimes, as in the Coriolanus Overture, typifying real characters. The orchestral instruments also, notably the kettle drums, contrabasses, horns, and bassoons, are far more than mere makers of sound and rhythm. They are living forces for the intense expression of emotion and humor. Berlioz well compares the double basses in the Scherzo of the C Minor Symphony with the gambols of an enraptured elephant.

The eloquent tribute of Dannreuther to Beethoven written some forty years ago may well be recalled to see whether its prophetic spirit has been justified. “The warmth and depth of his ethical sentiment are now felt the world over, and it will ere long be universally recognized that he has leavened and widened the sphere of men's emotions in a manner akin to that in which the conceptions of great philosophers and poets have widened the sphere of men's intellectual activity.” Already has this prophecy been fulfilled. The Fifth Symphony is undoubtedly the most popular orchestral work ever composed. It always “fills the hall,” and always strikes fire. As our civilization becomes richer and richer (which must inevitably be the case according to economic law) and in danger of becoming more and more materialistic, there is all the greater need for the spiritual and transporting power of Beethoven, who in his inspired moments lifts us high above the earth. As long as we have emotions—and any other conception of life is unthinkable—a craving for the dramatic and for the humorous, so long shall we feel for Beethoven that love and reverence which open before us vistas of a realm where the soul and the imagination reign forever supreme.

*He had been somewhat anticipated by the great Sebastian.

Recorded Symphony Programs

TWO European orchestras have already begun to send their programs in to the Studio for use in the feature. The Halle Orchestra of Manchester England and the Budapest Philharmonic are the first of the foreign organizations to co-operate with us, stating their willingness to do so and their interest in "Recorded Symphony Programs" in very cordial letters.

The excellent program books of the "Halle Concerts Society" (complete files for the season have been sent to us) contain many valuable features which other orchestras might well imitate. Copious illustrations in notation are given of all works played; a most helpful convenience for a few bars of the actual themes help one to follow a work more intelligently than pages of un-illustrated analytical notes. The notes themselves are brief, but very much to the point, concerning themselves almost exclusively to a discussion of the structure of the composition itself. In the center of the book, between the two sections devoted to notes on the corresponding sections of the program, are several pages devoted to notices of future concerts, various announcements of the Halle Society, etc., and a time-table of trains to and from Manchester, enabling concert goers to plan their schedules. Of even greater convenience is the feature of printing beside the title of each work played the number of minutes necessary for its duration.

The program books of the Philadelphia Orchestra, undoubtedly the most beautifully printed and bound booklets of all those sent in, give the time of the duration of the entire concert, but not of each individual work. It should be added, however, that a charge of one shilling is made for the booklets of the Halle Orchestra, but even so, they are fully worth their price.

Among the other American orchestras, the Boston Symphony issues the thickest program booklet of all. The notes by Mr. Phillip Hale are usually of considerable length. However, he deals more with the historical aspects of the works played than with the structure of the composition itself; illustrations in notation would be a great improvement and convenience. The Minneapolis, St. Louis, and Los Angeles Symphonies all publish neat appearing program books of a somewhat smaller size than those of the Philadelphia and Boston Symphonies. The notes are simple, clear, and very helpful. The notes of the New York Philharmonic concerts are by Lawrence Gilman, but unfortunately the program is not bound with a cover like the others. Most of the other orchestras' programs are unbound, containing only brief notes on the works played.

Dvorak: Symphony No. 5, E minor ("From the New World")

Played by: Boston Philharmonic—Leginska, Oct. 31, 1926; Atlanta—Leide, Dec. 12; New York Symphony—Fritz Busch (guest), March 18, 1927.

Recordings: Victor (6565-9) (10) Stokowski—Philadelphia. Columbia Masterworks Set No. 3 (10) Harty—Halle H.M.V. D536-7, 587, 613 (8) Ronald—R.A.H.

See review of the Victor version (the only electrical one) in the October issue in the article on the Philadelphia Symphony. Stokowski's version is very brilliant, one of the first great electrical recordings, but of course it is more a work of orchestral virtuosity than an authentic interpretation. Harty's version is exactly the reverse, a sincere and authentic interpretation, but an old recording with all the weaknesses of the old process. Those who are thoroughly familiar with the work will undoubtedly prefer Harty's set in spite of its actual recording, while those who are looking for brilliance and magnificent orchestral display will choose Stokowski's. Ronald's H. M. V. set is an old one and will probably soon be replaced.

Strawinski: "Fire Bird" Suite

Played by: N. Y. Philharmonic—Mengelberg, Nov. 21, 1926; Boston—Koussevitzky, Dec. 10; Cleveland—Sokoloff, Jan. 13, 1927; Halle-Harty, Feb. 10; St. Louis—Ganz, Feb. 11.

Recordings: Victor 6492-3 (4) Stokowski—Philadelphia. Polydor 66337-8 (4) Fried—Berlin S.O.H. H.M.V. D958-9 (4) Coates—Symphony.

All versions have many points of particular excellence. The fine Victor set is somewhat marred by the severe scratch (it is mechanical of course), but Stokowski's reading of the Infernal Dance is the finest of all. (See re-review in March issue, page 276.)

Strauss: Ein Alpen Symphonie

Played by: Budapest Philharmonic, Bernat Tittel, Nov. 8, 1926 (also by many American orchestras during the season of 1926-1927).

Recording: *Polydor 69803-7 (9) Fried—Berlin S.O.H.

See mention in October issue, page 39. One of the most remarkable of acoustic recordings in addition to being one of the most remarkable "symphonies" (strictly speaking, it is not a symphony at all, but a tone poem). The recording is practically complete, several short cuts are made.

Liszt: Piano Concerto in Flat

Played by: Budapest Philharmonic—Rekai (Mitja Nikisch, soloist), Dec. 6, 1926; Atlanta—Leidel (Rosita Renard), Dec. 19, 1926; Minneapolis—Verbrugghen (Maurice Dumesnil), Jan. 9, 1927; St. Louis—Ganz (Joseph Lhevinne), Feb. 4; N. Y. Symphony—Klemperer (Alexander Brailowsky), Feb. 20; Rochester—Goossens (George McNabb) March 3.

Recording: H.M.V. D890-2 (6) De Greef—Royal Albert Hall.

The version by De Greef for H. M. V. is an effective acoustic set, one of the few in which the triangle is recorded with any success. But indeed this concerto could hardly deserve its name if the triangle part, almost as important a solo as the piano, was omitted.

Handel: Water Music Suite

Played by: Cleveland—Sokoloff, Jan. 27, 1927; Philadelphia—Stokowski, Feb. 18; Boston—Koussevitzky, March 18.

Recordings: Columbia 7099-M, 7100-M, (4) Harty—Halle.
(Hornpipe alone, Columbia 2004-M (1) Grainger, piano.

Both artists made their own arrangements; Grainger has made his version of the Hornpipe well known in the recital hall. Harty's version includes the Allegro, Air, Bourree, Hornpipe, and Allegro deciso. The recording is an old, but most effective one. A delightful work and one that deserves to be better known.

Smetana: Overture to "The Bartered Bride"

Played by: Boston—Koussevitzky (Burgin), Dec. 8, 1927; Philadelphia—Stokowski, Dec. 17, 1926; St. Louis—Ganz, Jan. 7, 1927; N. Y. Philharmonic—Georgesco (Guest), Jan. 23; Rochester—Goossens, March 3.

Recordings: H.M.V. D643 (1) Goossens—Royal Albert Hall.
Polydor 65936 (1) Blech—Charlottenburg O. H. Orchestra.

Polydor 65861 (1) Busch—Dresden O. H. Orch.
Polydor 62455 (1) Blech—Berlin S. O. H.

Both Blech's and Goossens' version are to be recommended. (See also Dr. Vojan's article on Smetana, February issue, page 237.)

Tchaikowsky: "Nutcracker" Suite ("Casse-Noisette")

Played by: Minneapolis—Verbrugghen, Nov. 14, 1926; Los Angeles—Rothwell, Jan. 23, 1927; San Francisco—Hertz, Jan. 30; Rochester—Goossens, Feb. 3; Cleveland—Sokoloff, March 31.

Recordings: Victor (6615-7) (6) Stokowski—Philadelphia.
Columbia 5045-7-M (6) Herman Finck's Orchestra
H.M.V. D125-7 (6) Ronald—R.A.H.
Eng. Vocalion R6124 and D02125 (4) Whitmore—Aeolian.

See review of the Victor version in the February issue, page 229. It should be added, however, (as pointed out in a letter from Mr. Horace Middleton) that this set is not quite complete; three short cuts—twenty bars in all—are made in the Marche. But, of course, Stokowski's recording is easily superior to all previous ones and will be hard for anyone else to surpass.

Brahms: "Academic Festival" Overture

Played by: Boston Philharmonic—Leginska, Nov. 21, 1926; Minneapolis—Verbrugghen, Jan. 2, 1927; N. Y. Symphony—Klemperer, Jan. 16; Rochester—Goossens, Jan. 20; Cleveland—Sokoloff, April 14.

Recordings: Columbia 67085-D (2) Harty—Halle.
Parlophone P 1940 (2) Weissmann—Berlin S.O.H.

The Parlophone version has not been heard at the Studio, but the Columbia one is an excellent reading by Harty and absolutely complete. The actual recording, however, is not as good. The work demands the electrical process and a re-recording is greatly needed.

Henri Rabaud: "La Procession Nocturne" Symphonic Poem

Played by: Boston Peoples—Mason, Dec. 12, 1926; N. Y. Philharmonic—Georgesco (Guest), Jan. 20, 1927.

Recording: French H.M.V. L555 (2) Concerts Touche.

It has been called to our attention that this delightful little work, mentioned last month as deserving to be recorded, has been recorded already in France, as listed above. It is to be hoped that an American company will make an electrical version as the little tone poem is so simply effective that it could be of great service in appreciation work.

Weber: "Euryanthe" Overture

Played by: N. Y. Philharmonic—Mengelberg, Nov. 14, etc., 1926; Halle-Harty, Jan. 13, 1927; Budapest Philharmonic—Fritz Busch, Jan. 24.

Recordings: Victor 55229 (2) Ganz—St. Louis.
Polydor 65921 (2) Max von Schillings—Berlin S. O. H.

Parlophone P1407 (2) Mörike—Berlin S.O.H.
Parlophone P583 (2) Parlophone Orchestra.

The "Euryanthe" Overture, perhaps Weber's finest work, is curiously neglected in both concert hall and record catalogues. Mörike's version is the best of those above, but it is to be hoped that a new electrical recording will soon be made of this lovely overture.

Scriabin: "Poème de L'Extase"

Played by: St. Louis—Ganz, Dec. 17, 1926; Los Angeles—Rothwell, Feb. 10, 1927.

Recording: *Columbia 7091-3-M (5) Coates—London Symphony.

An old recording, but a remarkable one and one of the most significant examples of modern music in recorded form. A long cut is made, but the material omitted is largely repetition. What could not Coates do with this work today with the new recording!

Next month, when the programs of the Beethoven Centennial concerts are all in, the Beethoven works will be listed exclusively. Meanwhile, reference may be made to the summary of his symphonies printed elsewhere in this issue. Later, an All-Wagner list will also be given.

A FEW SPECIMEN PROGRAMS

(The works recorded are marked with an "x." The recordings will be listed and compared later when printed in the regular lists.)

Halle Concerts Society, Sir Hamilton Harty,
Conductor

November 4, 1926

Weber: Abu Hassan Overture (x); Mozart: Divertimento No. 11; Lalo: Symphonie Espanol (William Primrose) (x); Handel (arr. Harty): Polonaise, Arietta, and Passacaglia; Delius: In a Summer Garden; Rossini: Overture "Siege of Corinth"; Brahms: Sonata in A for violin and piano (Primrose and Harty) (x).

February 10, 1927

Russian program. Moussorgsky: Prelude to "Khovantchina"; Tchaikowsky: Symphony No. 4 (x); Strawinski: Fire Bird (x); Glinka: "Kamarsinskaja"; Rachmaninoff: Piano Concerto No. 2 (Moisiowitsch) (x).

* * *

Budapest Philharmonic, Bernat Tittell, Conductor
November 8, 1926

Kazacsay: Szvit; Csajkovszky: D minor zongoraverseny (Josef Lhevinne); Strauss: Alpine Symphony (x).

* * *

Philadelphia Symphony, Leopold Stokowski,
Conductor

February 18, 1927

Handel: Overture in D minor; Handel: Water Music (x); Bach: Choralvorspiel, "Ich ruf' zi dir"; Toccata and Fuge in D minor (x); Debussy: Nuages et Fetes (x); Ravel: Rhapsodie Espagnole.

* * *

Cleveland Orchestra, Nicolai Sokoloff, Conductor
March 31, 1927

Nicolai: Merry Wives of Winsor Overture (x); Bloch: Symphony, "Israel"; Tchaikowsky: "Nutcracker" Suite (x); Berlioz Rakoczy March (x).

* * *

Los Angeles Philharmonic, Walter Henry Rothwell, Conductor
March 10, 1927

Mendelssohn: Overture, "Ruy Blas" (x); Wagner: Träume (x); Smetana: Moldau (x); Brahms: Symphony No. 1 (x).

* * *

Minneapolis Symphony, Henri Verbrugghen,
Conductor

February 18, 1927

Weber: Overture to "Oberon" (x); Franck: Symphony in D minor (x); Handel: Organ Concerto No. 4, in D minor (Charles M. Courboin, soloist).

(To be Continued)

British Chatter

By H. T. BARNETT, M. I. E. E.

ADHESION

MY advocacy for the use of fine gauge steel needles made of exceedingly hard metal, (it is essential that it should be tempered so as to be *tough* as well as hard), has often led to the query: "But surely these very sharp needles must wear a record more than the ordinary steel needles do?" Such is *not* the case, the harder the steel and the sharper the point the *less* the record will wear, assuming of course that the needle is resting in the groove on a fore and aft line that is a tangent to the circle, that it has a reasonable inclination — say 50 degrees — and that there is not too much weight put upon it. If this were not the case we should play our records with needles made of copper or brass or something of that kind. The whole question boils down to one of adhesion—if the needle adheres to the record the needle will wear and the record will wear too; if the needle is too hard and its

internal structure not sufficiently crystalline to permit it to adhere to the record then the wear on the needle will be negligible and the record will not wear at all but will *burnish*. If an engineer has a steel shaft to rotate and wishes to avoid wear upon it he does not mount it in steel bearings, but in bronze or white metal for the reason that a steel shaft and a steel bearing having the same internal structure tend to adhere to one another, but steel and bronze, or better still, steel and white metal having different internal structures—the tendency to adhesion and consequently wear is greatly lessened. A glass worker desiring to make a hole through a glass plate does not try to pierce it with a steel drill, he uses a rod of copper; the copper adheres to the glass and engages the glass particles as soon as they are detached and so a screw hole is rapidly cut through a mirror or whatever it may be. Our forefathers when they wished to shape their flints did not use chisels of flint for that purpose; had they done so both chisel and arrow head would have been damaged; they used chisels of reindeer bone, the bone adhered to the flint and under their quick blows brought away showers of flint flashes so that a man could make hundreds of arrow heads in one day from the hardest of all common materials. Burnishers for use on gold are not made of soft material but of polished agate, their friction on the metal does not wear it but produces a beautiful polish; just in the same way if we wish to spare our records we use the very hardest steel we can buy and shape and we make the needle point at least no larger than the groove so as to be sure there shall be no wedge action tending to break away the surface of the tops of the groove walls.

THE SURROUNDINGS

People often write to me and say: "Please inform me what you consider would be the best gramophone for me to buy in respect of *tone*—I know that any machine you like will be all right mechanically."

Few people know, or if they know, adequately realize, that both the volume and the quality of the tone of a gramophone are dependant just as much on the acoustic properties of the room in which the machine is placed as upon the design of the reproducing unit itself. Two identical machines in rooms of exactly the same shape and size, but differently decorated and furnished may sound in the one case poor, thin and muffled, and in the other case, full, rich and brilliant. No machine can be designed to give a similar reproduction in all kinds of rooms—to say nothing about the effects the *size and shape* of a room may have upon the tone.

The worst kind of room for reproduction (from the point of view of one wishing to obtain great volume coupled with brilliance) has a felt all over the floor, then a carpet over the felt and again perhaps some rugs or a dancing drugget over the carpet. In the better kind of room the edges of the floor, at least, are polished wood;

the walls and ceiling are distempered or better still, enamelled; the furniture is not heavily upholstered, the curtains are not of thick material, but of lace, and there are plenty of large glass covered pictures on the walls.

In choosing a gramophone for the bad room—especially should feeble recordings of string quartets be the favorite kind of record—one should buy the loudest, harshest machine in the store and then when placed in its new home it will give an entirely delightful rendering of feeble records. Should the room be good a machine that may seem relatively feeble and “tubby” in a large, crowded store, a machine designed for absolute purity and faithfulness of tone, when in your room may surprise you with its enormous volume and brilliant detail.

Those who are in the least doubt about the acoustic qualities of their music room when buying a new machine should have two of three sent in for trial side by side playing the class of record chiefly favored. One machine should be the noisiest in the store and one should have the purest and most faithful tone obtainable. Of course I assume that no machine will be chosen unless its track alignment is good, or the records will speedily be ruined.

THE DRUMS

For years I have been trying to get recording people in this country to give the drums a fair look-in with all those classes of music to which they properly belong. It is to me absolutely incomprehensible why their importance, freely acknowledged by all concert-givers and patrons, should be overlooked by directors of recording. Music may comprise invention of three kinds: melody, harmony and rhythm. There is no instrument like the drum for emphasizing rhythm, which to my thinking is by no means the easiest of the three constituent elements of complete music. Why is it everyone wants a piano and only the few an organ in the drawing room? It is because the piano, a percussion instrument may easily be made to show rhythm which the organ cannot. Can you imagine a regiment marching along to its band without the drums playing? The idea is supremely ridiculous and you recording people turn out military band marches for the gramophone without the faintest sound of the drum in them. The same trouble is met with in records of other kinds of music. How ridiculous the “Ride of the Valkyries” sounds without the lashing of the drums that leads up to the climax, and yet in three “Rides” out of the four I have there are no drums.

At no time has there been the least difficulty in recording the drum. I have a “drum solo”—side drum only it is true—in which the tone is most perfectly recorded, and that record is ten years old. I have a three years’ old orchestral record in which the music of the kettle drums comes out as truly as if one were in the theatre.

In the bad old days of small soundboxes there was some excuse for not putting drum tone into

a record because it could not be got out of it, but now that my constant shouting has led to the adoption of the large soundbox all through the trade there is absolutely no shred of an excuse remaining.

A CHURCH GOING RECORD

A most amusing record and one that is at the same time the best example of the speaking voice I have yet received is the Columbia “A Parson in Defence of Parsons.” I hope it is on the American list of the Columbia Co.

A FINE CHORUS

The best all-round choral record I have is from a Victor matrix—“The Hallelujah Chorus” sung in Christ Church, New York City.

THE AUDITORIUM VICTROLA

I have read an early report on this machine. Its constitution seems to me to be correct acoustically and I quite expect it to beat any machine of the kind using only a single loud speaker. I should like to hear more about it and trust it may come on sale in this country.

DEFINITION

I regard orchestration as being the most fully developed expression of harmony because after all its chief component is variation in tone characteristic, generally in combinations of tone characteristics. The only difference between the sound of say, middle C played on the flute and the same note played on the oboe, the difference by which we so readily distinguish which of the two instruments is in fact being played is in the crowd of harmonics that surround the fundamental note and which are entirely different in the two cases. Every instrument is incapable of playing a true note, it gives us the note we wish as the fundamental but this note is surrounded by a group of others all harmoniously or discordantly related to the fundamental and practically nearly all of them considerably higher in pitch; in most instruments the harmonics, many of them are of such short wave length that they run right up to the top limit of human auditory perception. Every note in the music produced by some instrument having a tone characteristic of its own is not really a note but a *chord*, and it is by combining these chords in various ways that the glory and infinite variety of orchestrated writing is created. If we are to be able to reproduce on our gramophones the beautiful orchestral effects so frequently performed now by means of the microphone so perfectly recorded, then it is essential that the reproducing stylus should be capable of following perfectly every one of the minute waves on the record that are made by even the highest harmonic the ear is able to appreciate. No ordinary needle, and least of all the blunt-pointed needle so many people use in order to get a big noise, can follow these microscopic wriggles, and that is the primary reason why I take the trouble to use fine gauge needles in a grip.

HANDS AND EARS ACROSS THE SEA!

Is Your Favorite Work Recorded?

Contest Conducted by VORIES FISHER

AS noted in the Recorded Remnants elsewhere in this issue, Mr. and Mrs. Vories Fisher are leaving shortly for a visit to Paris, so it has been thought advisable to postpone the actual voting until their return. It was planned, as mentioned last month, to print a voting blank in this number, but since the contest has been conducted by Mr. Fisher since its beginning, it is thought preferable not to carry on the voting in his absence.

While Mr. Fisher is in Europe, the Contest will be under the direction of Mr. George S. Maynard, Supervisor of the Art Department of the Boston Public Library, and Assistant Chairman of the Contest Committee. Readers are invited to send in further suggestions of unrecorded or acoustically recorded works to be voted for.

Recorded Remnants

WITH the advent of the most recent very realistic recordings I am fast coming to the conclusion that the most satisfactory type of music to have in the home, and in particular the small apartment that so many of us live in in the large cities, is the chamber music variety. I have been greatly influenced in this view by my wife. For a long while I held out saying that I wanted the orchestra at home as much as I wanted the quartet, but now I am convinced that this is not true and I am forced to this conclusion when I consider the number of times that I play the quartets compared to the Symphonic works. The new method of recording has really brought the body of musicians that are playing into the room, and I am sure that no one would say that they wanted a symphony orchestra under the bed. In particular the new Wagner recordings issued by both Victor and Columbia are such really fine records and so very realistic that in a small room they are too much. But a Beethoven quartet—! That is something different. It has always been an ambition of mine, if I ever had enough money, to have a private quartet that would come and play for me

when I wanted, and, what is much more important, what I wanted. It is fast becoming apparent that I will be able to satisfy this ambition much sooner and in a much more economical fashion than I had ever dreamed. Of course, I do not mean to say that I do not have the greatest admiration for orchestral material that is today being offered, and I shall in all probability keep on buying it.

I still hold to my statement that the Columbia Company seems to have caught a secret in piano recording that has escaped the other companies so far. The H.M.V. set of the Chopin Preludes made for them by Cortot is fine,—I do not say a word against it; but they have not yet the real piano that we find Grainger using in the Chopin B Minor Sonata.

One thing I do find in the French Gramophone catalogue that is of some interest is the Ravel's *La Valse* (W758 & 759) conducted by Albert Coates. This should be rather good and inasmuch as it was issued in the January supplement I assume that it is a new recording. I do not remember having seen it in any of the English lists, but I may have missed it.

As I write, the new Beethoven Quartets are beginning to pour in. What a joy they are! And really splendid recordings! I can see that Mrs. Fisher and myself are going to stay home a few nights and put in a little intensive study.

Mr. Deems Taylor finishes up a very interesting article in the March *Vanity Fair* by saying, "Some day a genius among musical managers will present the ideal chamber music recital. He will hold it in a room not more than forty feet square. The chairs will be low, roomy, and overstuffed, and not less than two feet apart. The floor will be strewn with rugs, the walls will be hung with pictures, and the light will come from the sides and not from overhead. The players will be the London String Quartet, and their program will consist of Warwick-Williams' arrangement of 'The Flowers of the Forest,' the Mozart C Major Quartet (The one with the introduction that the critics object to so violently), and the quartet of Claude Debussy. Every hearer, upon arriving, will have his coat, hat, rubbers, brief-case and other baggage politely taken away from him and checked free and will be introduced to the other guests. Upon reaching his chair he will find beside it a small table, upon which will be the following articles: 1 ash tray; 1 package of cigarettes, two cigars, 1 decanter fitted; 1 siphon, ditto; 1 bowl of ice; 1 tall glass." I have taken the trouble to quote this at some length because it so well fits into what I have said above. The rapid and revolutionary development of the phonograph industry is creating for us this very possibility in our homes. If someday, Mr. Taylor, you will come to a concert *chez moi*, you may come in your pajamas if you want, and I think that I can fulfill most of your qualifications including the Debussy Quartet.

VORIES.

The Phonograph and the Teacher

The art of phrasing, a thing every serious student endeavors to become accomplished in, is easily acquired if discerning criticism is used when listening to phonograph reproduction.

Constructive criticism, an appreciation of the ability, limitations or indulgencies of an artist can be developed. I have found the phonograph a tremendous help in assisting those who are willing, in acquiring this rare and valued form of criticism. Where a general distaste was registered toward a sincere artist, I have endeavored to enlighten those who felt it, to the sincerity of the artist's work. Perhaps the years of study that have been sacrificed to acquire the ability to render, even the type of performance that they give. I have honestly tried to pick out the real flaws in the rendition, first urging the pupil to present his or her ideas of what those flaws may be. By thus going over the thing consistently and by changing constructively the viewpoint of the student, I believe I have accomplished something very worthwhile in many a student's study period. Destructive criticism is the bane of a student's claim to successful study, it disintegrates something subtle and fine, too deep for ordinary discernment. And like cancer it grows. The concert halls of today are filled with disappointed music-students who blatantly voice their destructive disapprobations to the general annoyance of a great many.

But this assistance to the student could never have been done without the phonograph. The wide range of artists and selections that medium affords makes it possible to cover a tremendous territory. Another thing, the home or studio lends a delightful intimacy to the listener, that the Concert Hall or Opera House does not afford. One can return over passages again and again and ascertain inaccuracies which one could never trust their ear to remember faithfully. And too, one can listen when the mood invites. This is essential to be really just to an artist. How many critics utterly bored have damned an artist unjustly? Perhaps their percentage is well in the minority, for which we all I am sure give thanks; but the fact still remains, they do exist.

Students whose taste in music has been limited, have been broadened through the phonograph. It has been a sincere friend to music. It has helped me. In many cases where I have chosen a selection for a voice, knowing by experience

it was best for the student to use, unfamiliarity has lent opposition. If possible, I resort then to the phonograph.

For example, a soprano has said to me, "Oh, I wish to sing the aria from 'Samson and Dalilah'." I tell her the composer has conceived this entirely through the contralto or mezzo-soprano's vocal coloring. Perhaps I verify it, by phonographic reproduction. Result, she pouts. I suggest, (naturally depending upon the student's ability), the aria from "Louise." We'll say her voice is a clear limpid soprano with exquisite height. She informs me she hasn't heard it. Again I go to the phonograph. Perhaps that first hearing bears only a little fruit. Eh bien, the patience of a teacher is consistently tried.

However, by urging her to purchase either the record or the music and going over same a number of times, nine out of ten cases she is apt to come back elated over the idea. The aria desired perhaps more harmful than good for her case is forgotten; the new one psychologically takes upon additional interest, and so on. The experiment is repeated quite often.

It is almost endless the possibilities that the phonograph affords to the teacher. Still, there are many complacent and self-satisfied people who refuse to see it. The writer first grew into this through actual usage of the phonograph in his student days; through the urge for collecting, and the desire to have someone else besides himself derive the benefit of his collection.

II

In studying through the medium of a phonograph, one of the principal things to consider is discrimination, as to what to study. To be able to seek out the real from the unreal. To be able to comprehend a good interpretation from a bad one. To be able to distinguish correct or incorrect tonal quality, whether in voice, piano or violin. And to this end a teacher should bring his knowledge and wisdom without prejudice. It is not possible that a student is going to consistently like what a teacher favors, although they are greatly influenced by the latter's likes and dislikes. At the same time, there arises the question of, how one is to guide a student from a thing that is a waste of time or an actual expression of bad taste. That is of course, a definite problem and sometimes a difficult one for an instructor.

In the first place, the attitude of many record salesmen is not to assist a customer in discriminating; but rather into purchasing something. Anything apparently, as long as it is a sale. This is disastrously misleading to the student.

I believe that discrimination is the first step upon the road to higher knowledge. It is, I am certain, always worth while to think carefully what is really advantageous. Knowledge comes to one slowly, yet the best of us absorb a great deal that is superfluous. So in all study an endeavor to find the most useful thing is helpful.

To this end, the writer has phonograph concerts for his students, during which an exchange of ideas is made. The program is arranged as much as possible through the co-operation of the pupils, unless the writer has chosen something of special value along a certain line.

Speaking of discrimination, reminds me of two different types of people, and which of the two is the more serious student or collector. There is one type, who will purchase anything and everything that is brought out under the classification of good music. The other buys only what he likes, and usually he has a very good and justifiable reason for that which he discards. The latter is the real student, the one who is going to absorb the really worth while, principally because he begins with the fundamental import of advancement, discrimination. Different people discriminate, however, in different ways. There is variety to the latter type, but there is no variety to the former.

Under this heading, the student of singing should particularly learn to comprehend what tone-production is. What is good and what is not good. To this end, I shall work to bring out certain important points in a later article. Imitation is always to be discouraged, that is needless to say. Also there is the fact, that some singers use their voices better than others. Students should learn to distinguish this, at the same time refraining from undue criticism. Caruso had one of the greatest voices in the world, yet imitation or unfavorable criticism of certain of his records which were not as good as others, would not be fair or just. People like Caruso have certain attributes which provide them with an ability to please multitudes no matter how they sang.

Yet such realization should not make students wish to slight their studies or expect to really perform until they are truly ready.

I have known a teacher who ridiculed Caruso to her pupils. The only tenor in the world, she would say, was Bonci. How dreadfully unjust! And how extremely personal. We have no right, even as a teacher to thrust our personal reactions upon our pupils, except in so far as it covers their work. Of course, both of these singers were world favorites and great artists. Yet they had absolutely different types of voices, and different styles. One should not even compare their renditions. Bonci sang one of the most beautifully lyrical renditions of the celebrated tenor air from "L'Elisir d'Amore" on a Columbia Record. Of its kind the writer feels it as one of the finest he has ever heard. On the other hand, Caruso the man of immortal soul in song, sang the same air upon a Victor Record with that

glorious sound that only he was capable of. Owning them both, I must confess I love them both, yet to me they are two different records. True discrimination between them is a comprehension of their different interpretations. As far as a preference is concerned that is a personal matter. The writer likes a student to have a preference, as it assists greatly in the long run in cultivating their own individuality.

One of the tests of discrimination for a student, is to ask himself if he would be absolutely satisfied to give the same rendition that he admires. I believe no matter how faithful the admiration; a serious student could not help to wish to do better where it is possible.

Each vocal student has a different organ, a different problem and a different question to solve. Therefore to study successfully through the medium of the phonograph, he or she must learn to discriminate amongst the material recorded, then to choose that which is best for their individual requirements. I do not say a contralto should not own records of a coloratura soprano, this is largely a matter of what one can afford; but I do say that she should discriminate between enjoying such a record for its beauty of sound or splendid rendition, and not wasting the time, in her case, by making a study of it.

A contralto could learn a great deal more about vocal coloring and height for her own voice through the records of an artist like Gerville-Reache*, one of the greatest voices of the kind we ever had, than through the most celebrated soprano's records. The height or vocal placement of the two types of voice is approached entirely differently, and through a deviating psychology.

Though the writer speaks largely of voice, as it is in his line, still he thinks these same reflections may well apply to all students of musical expression. That the student of counterpoint has invaluable material in the recorded chamber music that is available today, could not be contradicted. There is no place in the realm of music teaching, where illustration is of more value than to this student. The day of composing or writing an unheard fugue upon paper apart from the keyboard is rapidly waning. Composing at the piano is consistent to the improvisational side of a scholar. The recent tremendous success of a New York teacher in improvisation both in this country and in France has proven this beyond a doubt. And he endorses the phonograph.

To discriminate amongst the wealth of recorded music is difficult I must admit. Yet largely this must be determined by the size of one's purse, and as I said before by one's interests. But to learn to discriminate is really the first step upon the road to comprehensive study and appreciation. It is as fine for a collector to cultivate as it is for the student. It will bring a greater joy, and a truer contact with the things that really belongs to one. It is an advancement for all.

*These records are available in the Victor Company's cut out catalogue.

Where a student is concerned, there is one type of recording that he should avoid. That is the composition which in recording has been cut-up or badly abridged. To give the Public today only part of a composition in recording is, in my way of thinking, unpardonable. We stand at the threshold of a new era in music, posterity claims everything done today in recording. The teacher is beginning to claim the majority of records, likewise the student. Standard works in their entirety are very essential. For a Company to bring out the aria, "Mon coeur s'ouvre a ta voix," from "Samson et Dalila" with only one verse upon the record makes it of little value to the student and the teacher. The writer owns an old record of Gerville-Reache of this aria made by the Columbia Co. shortly before her lamentable death, which he finds invaluable because it contains both verses. It is still of more value to his students than any one of three versions recently recorded by electricity. This is only one example of many. Think of the students' of counterpoint chagrin at the mutilated and abridged versions of String Quartets that some of the Companies persist in giving us. Too, the orchestral students' disappointment at finding half the composition missing. Here is a lack of discrimination upon the Manufacturer's part. When will they come to an end of this offensive habit?

Back to the vocal record, it is a pity to have a great tenor sing half a version of "Cielo e mar" from "Gioconda," or fine mezzo-soprano voices record arias from "Carmen" incomplete. This has recently been done. To my mind these records are valueless where they should be of the most value; and that is to the teacher and the student.

Peter Hugh Reed

(To be Continued)

Record Budgets

By Robert Donaldson Darrell

THE best advice that can be given this month is to abandon budgets altogether and buy as many sets as you possibly can afford, and then save and scrape for a few more!

However, the flood of fine recordings released this month naturally puts most record buyers in a dilemma in which they need assistance more than ever.

Beethoven recordings head the list, of course, and in selecting these the summaries of all the Centennial releases elsewhere in this issue will be of the most valuable help as they not only point out the merits of each separate version, but also make comparisons and comparative listings.

In addition the following might be suggested:

ALL-BEETHOVEN

*Fourth Symphony (Harty—Halle) Columbia Masterworks Set No. 48—5 D12s Alb.	\$7.50
*Fifth Symphony (Furtwaengler—Berlin Philharmonic) Polydor 69855-9—5 D12s	7.50
	\$15.00

*"Eroica" (Third) Symphony (Coates—Symphony) Victor 9034-8—6 D12s Alb.	\$9.00
*Pastoral (Sixth) Symphony (Weingartner—Royal Philharmonic) Columbia Masterworks Set No. 68—5 D12s Alb.	7.50
Coriolanus Overture (Mengelberg—Concertgebouw) Columbia 67273-D—D12	1.50
	\$18.00

ORCHESTRAL

*Siegfried's Funeral Music (Coates—Symphony) Victor 9049—D12	\$1.50
*Rienzi Overture (Stokowski—Philadelphia) Victor 6624-5—2 D12s	4.00
	\$5.50

*Tchaikowsky: Pathetique Symphony (Coates—Symphony) Victor 9050-4—5 D12s Alb.	\$8.00
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INSTRUMENTAL

Schubert: Impromptu and Chopin: Etude (Paderewski) Victor 6628—D12	\$2.00
Rachmaninoff: Preludes in C sharp minor and G minor (Ethel Leginska) Columbia 5068-M—D12	1.25
By the Waters of Minnetonka and Under the Leaves (Chemet, violinist) Victor 1228—D10	1.50
Gypsy Dances (Piastro, violinist) Brunswick 10267—D10	.75
	\$5.50

CHORAL

*Lamas: Popule Meus (Coro Mixto) Victor (Mexican list) 79114—D10	\$.75
Handel: Messiah Selections (Coward—Sheffield Choir) Columbia 5033-3—2 D12s	3.00
Christiansen: Beautiful Saviour and From Heaven Above (St. Olaf Choir) Victor 35813—D12	1.25
Palestrina: Hodie Christus Natus Est and Lotti: Crucifixus (Dayton Westminster Choir) Victor (Educational list) 20410	.75
	\$5.75

VOCAL

Mozart: Magic Flute and Figaro arias (Rethberg) Brunswick 15122—D12	\$2.00
Je suis Titania and Gentle Birl of the Morning (Luella Melius) Victor 6627—D12	2.00
Roses of Picardy and Lonesome (Lambert Murphy) Victor 4004—D10	1.00
	\$5.00

SACRED

The Palms and Hosanna (Marcel Journet) Victor 6556—D12	\$2.00
Handel: Contralto arias (Carrie Herwin) Columbia 50035-D—D12	1.50
Saved by Grace and Jesus, Lover of My Soul (Werrenrath) Victor 1227—D10	1.50
	\$5.00

LIGHT VOCAL

Good-bye and Annie Laurie (Edith Mason) Brunswick 30115—D12	\$1.00
Rosie O'Ryan (Franklyn Baur) Columbia 879-D—D10	.75
Come to the Fair and Sound of Irish Bells (Allen McQuhae) Brunswick 3231—D10	.75
Falling in Love and Calling Me Back (John Charles Thomas) Brunswick 10276—D10	1.00
Annie Laurie and Long, Long Ago (Hulda Lashanska) Victor 1226—D10	1.50
	\$5.00

DANCE

Delilah and Sphinx (Anglo-Persians) Brunswick D10 ..	\$.75	Ain't She Sweet? (Ted Wallace and Orchestra) Okeh vin) Okeh 40769	.75
Muddy Water and Who Do You Love? (Voorhees— Vanities) Columbia 881-D	.75	Ragtime Annie and Too Young to Marry (N. C. Ramb- lers) Columbia 15127-D	.75
Dream Tango and Fate (Int. Novelty Orch.) Victor 20454	.75	Barbara Allen and Three Drowned Sisters (Al Craver) Columbia 15126-D	.75
Some Sweet Day and Alexander's Raytime Band (Mole's Molers) Okeh 40758	.75	Where Is My Home and Dedication (Bohemian Male Chorus) Victor 79182	.75
Everything's Made For Love and Song of the Wanderer (Lopez) Brunswick	.75		\$5.00
Saxophone Waltz and Lazy River (Cavaliers) Columbia 889-D	.75		
Stockholm Stomp and College Girls (California Ramb- lers) Columbia 883-D	.75		
Ain't She Sweet- (Ted Wallace and Orchestra) Okeh 40760	.75		
	\$6.00		

NOVELTY

Lolly Pops and Clock and Banjo (Harry Reser) Victor 20439	\$.75
A Hard Battle and I've Lost My Heart in Heidelberg (Heinrich Hopps Bauernkapelle) Victor 68792— D12	1.25

IRISH

Come to the Fair and Sound of Irish Bells (Allen Mc- Quhae) Brunswick	\$.75
Echoes of Ireland (Dublin Concert Orchestra) Columbia 33135-F	.75
Drumshambo Jig and Miss Forkin's Fancy (Trio) Col- umbia	.75
Job of Journeywork and Sandy Buchanan Strathspey (Four Provinces Orch.) Victor 79090	.75
St. Patrick's Night, Rose in the Garden, etc. (Joseph Tansey) Victor 79115	.75
Norah and Molly Bawn (Seamus O'Doherty) Columbia 33137-D	.75
	\$4.50

Peter Ilich Tchaikowsky's Biography and Recorded Works

By K. E. BRITZIUS (Concluded)

ON Tchaikowsky's return to Russia, the ballet, *Casse-Noisette*, again took his attention. He had found a new instrument in Paris, the *Celesta Mustel*, which he thought would make a sensation, and used it in the Ballet. The happy result in the *Danse de la Fée-Dragee* is well known. During a short stay at Maida-novo, an unfortunate incident aroused and upset him. A clock, the chief souvenir of his friendship with *Nadejda von Meck*, was stolen. A period of depression set in. He attempted another foreign tour but only felt the worse and was forced to abandon it in Paris. The *Casse-Noisette Suite*, when first performed in Petersburg, had an astonishing success and five out of six movements had to be repeated. Its popularity has continued unabated. The entire suite is available in an American catalogue; Herman Finck has conducted the various movements for Columbia on three records, Nos. 50455, 6, and 7M. The recording is well done and under the black-label, so the records are not expensive. Records of the individual movements are numerous.

With the many activities his popularity now forced upon him, Tchaikowsky found Moscow a nightmare. It was with much relief that he went to his new home at Klin. There he started a new symphony, and the stupendous task of correcting and editing most of his works. Frequent trips to foreign cities interrupted his labors. The symphony was destroyed for he felt that it had become a pattern of sound, without inspira-

tion. Suddenly a new idea for a symphony (the *Pathetique*) came to him. It was to be a program symphony permeated with subjective sentiment, a sort of psychical journal. He worked with such ardor that the first movement was finished in four days. The joy at finding himself so completely able to write as he wished brightened his life. He planned many new works: a piano concerto, piano pieces, and songs. Among his last songs is the *O du Mondhelle Nacht* of Op. 73. It has been recorded by Jadowker on the reverse side of the *Warum* record. Polydor 70645. The composition of the sixth symphony was interrupted by a trip to England. Tchaikowsky was to receive a degree at Cambridge. Although he had a triumph in London and enjoyed Cambridge, his usual nostalgia hurried him back home. The "*Pathetique*" Symphony was finished in August, 1893. He felt this symphony to be the most sincere of all his compositions and found much happiness and pride in being the creator of such a beautiful work. For the rehearsals he took an apartment in St. Petersburg with his brother and his favorite nephew, Vladimir Davidov. He was somewhat surprised that the work made no especial impression on the players and that at the performance the applause was no greater than he usually received with a new work. This apparent failure of his hearers to fully divine the true greatness of the symphony however did not change Tchaikowsky's faith in his last creation. Of the three recorded versions

of the *Symphonie Pathétique* published in America, the Columbia is in four records, the Victor in five and the Odeon in six. The Columbia version is too much cut, for the symphony takes at least five records to contain it adequately. The Odeon, in six records, Nos. 5044, 5, 6, 8, 9, and 50 has much to commend it. There is nice attention paid to details of nuance, with a fine contrast between the heavy fortissimos and the mysterious pianissimos. Also in this version there is no break in the first movement just before the startling forte chord of the *Allegro vivo* as the Andante has calmed to a whisper. This contrast is most effective. If Dr. Weissmann errs it is on the romantic side in direct contrast to the Sir Landon Ronald reading for Victor which at times seems a bit mechanical. Bruno Walter enthusiasts will be glad to know of his interpretation on Polydor records. Regarding the content of the *Pathétique*, Huneker again tempts one to quote. "(The second subject is) lovely, sensuous and suave. It is the composer in his most melting mood, and is the feminine compliment of the abrupt masculinity of the first subject . . . the basses shake the very firmament. It is the old Tchaikowsky, sombre, dreary and savage . . . the movement ends peacefully. The second movement is in five-four time . . . it is delightfully piquant and the touch of oriental color in the second part produced by a pedal point on D is very felicitous. The third movement soon merges into a march . . . the most tremendous surprise follows in the finale. Since the music of the march in the *Eroica*, since the mighty funeral music in *Siegfried*, there has been no such death music as this 'adagio lamentoso', this astounding torso, which Michel Angelo would have understood and Dante wept over . . ." Tchaikowsky continued to be entertained in Petersburg. One night after a late dinner at a cafe, he suffered a severe attack of indigestion, passing a sleepless night. He missed breakfast but joined his brother and nephew at lunch. He professed no appetite but took a long draught of unboiled water which was on the table, much to the alarm of his brother and nephew for cholera was then prevalent in Petersburg. His indisposition grew steadily worse and becoming alarming. That evening, after a consultation of the two leading physicians of St. Petersburg, the sickness was pronounced cholera. The following day Tchaikowsky improved, only to relapse on the next. He became mentally depressed and felt that he would never recover. After a delirium, during which time his only audible phrase was the name of Nadejda von Meck, he lost consciousness. He died on the morning of the third day, October 25th, 1893, at fifty-three years of age. Some hint at suicide. Such an act was certainly possible with Tchaikowsky and it is known that he had attempted it earlier in life. But at the time of his death the suicide mood seemed very distant, for he had shown a new interest in his life and his work. That his untimely death cut short this work is a tragic loss to music.

THE END.

Recorded Works

AIR DES ADIEUX FROM "JEANNE D'ARC."

Vocalion D 02138, Olga Haley, Mezzo-Soprano (with orchestra accompaniment).

Victor 6604, Jeritza, Soprano.

ANDANTE CANTABILE. See Quartet in D.

BARCAROLE. Op. 37a No. 6 Juin.

London Columbia 515 Grenadier Guards Band.
H.M.V. B 1844, Una Bourne, piano.

BALL ROOM MEETING.

Vocalion X 9561, Olga Haley.

CANZONETTA FROM VIOLIN CONCERTO IN D MAJOR, Op. 35.

Columbia 5001 M, Sascha Jacobsen, violin.

Columbia 9002 M, Toscha Seidel, violin.

Victor 6158; H.M.V. DB 289, Jascha Heifetz, violin.

Brunswick 50026, Bronislaw Huberman (violin with piano).

CAPRICCIO ITALIEN, Op. 45.

London Columbia L 1230, New Queen's Hall Orchestra (Wood, Cond.)

H.M.V. D 124, Royal Albert Hall Orchestra (Ronald, Cond.)

CASSE-NOISETTE Suite, Op. 71a (complete).

Victor 6615-7, Philadelphia Symphony (Stokowski, Cond.)

Columbia 5045-47 M; London Columbia 467-69, Herman Finck Orchestra.

H.M.V. D 125-27, Royal Albert Hall Orchestra (Landon Ronald, Cond.).

Pathe 5505-07, Band.

Zonophon A 2907, Royal Cremona Orchestra (except d and f).

CASSE-NOISETTE, (selections).

I. Ouverture miniature.

Edison 80594, American Symphony Orchestra.

Edison 50879, Conway's Band.

Velvet Face 516, Royal Symphony Orchestra.

Polydor 65867, Dresden State Opera Orchestra (Busch, Cond.)

II. Dances caracteristiques. (c.f. Victor 16974, Pryor's Band).

(a) Marche

Edison 50879, Conway's Band.

(b) Danse de la Fee Dragee.

Edison 80594, American Symphony Orchestra.

(c) Danse Russe. Trepak.

Edison 80602, American Symphony Orchestra.

Velvet Face, 516, Royal Symphony Orchestra.

(d) Danse Arabe.

Edison 80602, American Symphony Orchestra.

Victor 45053, Herbert's Orchestra.

(e) Danse Chinoise.

Edison 80594, American Symphony Orchestra.

Columbia A 5749, Prince's Orchestra.

Victor 45053, Herbert's Orchestra.

Brunswick 2594, Capitol Grand Orchestra (Mendoza).

(f) Danse des merlitions.

Edison 80594, American Symphony Orchestra.

Columbia A 5749, Prince's Orchestra.

Velvet Face 516, Royal Symphony Orchestra.

Brunswick 2594, Capitol Grand Orchestra (Mendoza).

III. Valse des Fleurs.

Edison 80602, American Symphony Orchestra.

Columbia A 5749, Prince's Orchestra.

Victor 35717, Victor Symphony Orchestra.

Brunswick 2594, Capitol Grand Orchestra (Mendoza).
Mendoza).

CHANSON SANS PAROLES.

H.M.V. DB 315, Fritz Kreisler, violin.

CHANSON TRISTE.

London Columbia D 1430, Bratza, violin.

London Columbia D 1420, Sammons, violin.

London Columbia D 1498, Jean Schwiller, cello.

- London Columbia 3447, Court Symphony Orchestra.
Victor 18314, Victor Concert Orchestra.
H.M.V. C 903, De Groot, violin.

- CHANT D'AUTOMNE, Op. 37, No. 10.
Victor 883; H.M.V. DA 401, Efrem Zimbalist, violin.
- CHANT SANS PAROLES, Op. 2, No. 5.
Columbia 7116 M, New Queen's Hall Orch. (Wood, Cond.)
London Columbia 2684, flute, cello, harp. Columbia A 1907.
London Columbia 3344, Leo Strockoff, violin.
London Columbia 221, Jean Schwiller, cello.
Vocalion X 9480, Paul Kochanski, violin.
Victor 716; H.M.V. DA 265, Fritz Kreisler, violin.
Victor 885, Efrem Zimbalist, violin.

- CONCERTO FOR PIANO, No. 1, B-FLAT MINOR, Op. 23.
H.M.V. D 1130-3, Mark Hambourg with Royal Albert Hall
Orch. (Ronald, Cond.).
Vocalion A 0259-62, Wassili Sapellnikoff with Aeolian
Symphony orchestra (Chapple, Cond.).

- DOUCE REVERIE, Op. 39, No. 21.
Parlophone 10121, Edith Lorand and Trio.

- 1812 OUVERTURE SOLENNELLE, Op. 49.
Columbia 7114-6 M, New Queen's Hall Orchestra (Wood,
Cond.)
Victor 9025-6, Covent Garden Orchestra (Goossens, Cond.)
Polydor 65931-32, German Opera House Orchestra (Blech,
Cond.)
Columbia A 5874, Grenadier Guards Band.
London Columbia 576, Grenadier Guards Band.
London Columbia 106, Royal Guards Band (Landon
Ronald).
H.M.V. C 137, Coldstream Guards Band.
H.M.V. D 122-23, Royal Albert Hall Orchestra.
H.M.V. C 130, Coldstream Guards Band (incomplete).
Clifophone 50047; Brunswick, (Cleveland Orchestra,
Sokoloff, Cond.).
Brunswick 50090, Cleveland Symphony (Sokoloff, Cond.).
Parlophone P 1654-5, Berlin State Opera Orchestra
(Weissmann, Cond.).

- EUGEN ONEGIN.
No. 17. Arie des Lenski.
Polydor 72754, Herman Jadowlker.
Polydor 15948, Eugen Transky.
H.M.V. DB 127; Victor 6017, Enrico Caruso (in
French).
H.M.V. DB 338; Victor 6195, Giovanni Martinelli (in
Italian).
Odeon O-5069, Jadowlker; O-9013, Tauber; O-8088,
Piccarer.
No. 9. Letter Scene.
Polydor 72906, Lotte Lehman (in German).
Edison 82224, Claudia Muzio (in Italian).
Parlophone P-1096, Hertha Stolzenberg.
No. 20. Ein Jeder.
Polydor 65647, Alfred Jerger.
Polydor 65653, Richard Mayr.
Sie schrieben mir.
Polydor 65629, Adolf Perman.
Alas! There is no Doubt.
H.M.V. DA 464, George Baklanoff (in Russian).
Distant Echo.
H.M.V. DB 581, Dmitri Smirnoff (in Russian).
Waltz.
Victor 9026, Covent Garden Orchestra (Goossens,
Cond.).
Polonaise.
Odeon O-6370, Odeon String Orchestra.

- FRANCESCA DI RIMINI.
H.M.V. D 951-52, Symphony Orchestra (Coates).

- HUMORESQUE, Op. 10, No. 2.
Vocalion R 6129, Sapellnikoff, piano.
Victor 1051, S. Rachmaninoff, piano.
H.M.V. E 14, Mark Hambourg, piano.
H.M.V. B 1245, Marjorie Hayward, piano.

- I BLESS YOU FORESTS, see Pilgrim Song.
Velvet Face 604, M. Nadejin.
- KEIN WORT VON DIR, Op. 28, No. 5.
Polydor 706040, H. Jadowlker.
- LE LAC DE CYGNES, Op. 20.
London Columbia 2933, Grenadier Guards Band.
- LEGEND, (Op. 54, No. 5).
Columbia A. 2467, Paulist Choristers.
- MARCH MINIATURE, Suite No 1, Op. 43.
Victor 547, Boston Symphony Orchestra.

- MARCH SLAVE.
Victor 6513, Philadelphia Symphony (Stokowski, Cond.)
Brunswick 50072, New York Philharmonic (Mengelberg,
Cond.).
Victor 55105, Herbert's Orchestra.
Victor 35167, Pryor's Band.
H.M.V. D 123, Royal Albert Hall Orchestra (Landon
Ronald).
Columbia A 5933, Columbia Symphony Orchestra.

- MAID OF ORLEANS, Air de Adieux.
Vocalion D 02138, Olga Haley.

- MAZURKA.
Parlophone 10121, Edith Lorand and her Trio.

- MELODIE, Op. 42, No. 3.
Victor 6091; H.M.V. DB 425, Mischa Elman, violin.
Vocalion X 9480, Paul Kochanski, violin.

- MELODY IN E FLAT.
Columbia 2011 M; London Columbia X 317, Pablo Casals,
cello.

- MY BLESSING REST ON YE, O WOODS (See Pilgrim's Song).

- NONE BUT THE WEARY HEART (see Nur Wer die Sehnsucht
Kennt).
H.M.V. DA 205, Frieda Hempel, soprano.

- NOVEMBER FROM THE MONTHS, Op. 37a, No. 11. (see Troika-
en Traineaux).
H.M.V. B 1911, Una Bourne, piano.

- NUR WER DIE SEHNSUCHT KENNT, Op. 6, No. 6.
Victor 623, Geraldine Farrar.
Victor 682, Louise Homer.
Victor 3007, Gluck and Zimbalist.
Victor 6091; H.M.V. DB 226, Mischa Elman, violin.
Brunswick 10137, Nina Koshetz.
Parlophone P 1410, Michailow Trio.
Parlophone P 1066, Marek Weber's Orchestra.

- O DU MONDHELLE NACHT, Op. 73, No. 3.
Polydor 70645, H. Jadowlker.

- OH, SLEEP, MY BELOVED.
Velvet Face 604, M. Nadejin.

- PILGRIM'S SONG, Op. 47, No. 5. (see, I bless you forests).
Victor 1104, Feodor Chaliapin (in Russian).
H.M.V. E 303, Robert Radford (in English).

- POMPINELLA, Op. 33, No. 6.
H.M.V. DA 119, Enrico Caruso, tenor.

- PIQUE DAME.
O Schwestern.
Polydor 65609, Ernestine Farber-Strasser.
O viens mon doux berger.
Victor 8017, Destinn and Duchêne (in French).
Forgive me, bright celestial vision; What is our life?
H.M.V. DA 569, Dmitri Smirnoff, tenor (with orches-
tra, in Russian).
Lisa's Air.
Brunswick 30106, Nina Koshetz.

- POURQUOI, Op. 6, No. 5.
Victor 517, Caruso (in French).

- QUARTET IN F, Op. 22.
Scherzo.
H.M.V. D 597, Catterall String Quartet.

QUARTET IN D MAJOR, Op. 11 (Complete).

H.M.V. D 865-68, Virtuoso String Quartet.

Scherzo.

Columbia 2006 M; London Columbia L 1015, London String Quartet.

London Columbia L 1512; Columbia 67033 D, Lener String Quartet.

Andante Cantabile (from Quartet in D, Op. 11).

Victor 6184; H.M.V. DB 588, Fritz Kreisler, violin and string quartet.

Victor 6103; H.M.V. 652, Elman String Quartet.

H.M.V. E 157, Philharmonic String Quartet.

Columbia A 2517, Boston String Quartet.

Polydor 62450, Gewandhaus Quartet.

Victor 8041.

London Columbia L 1004; Columbia 2020 M, London String Quartet.

Parlophone E 10165, Eweler String Quartet.

London Columbia L 1803, Lener Quartet.

QUARTET No. 3 IN E FLAT MINOR, Op. 30.

Scherzo.

Victor 1012; H.M.V. DA 601, Flonzaley Quartet.

ROCOCO VARIATIONS, Op. 33.

Polydor 66168-69, Gregor Piatigorsky, cello.

ROMANCE, Op. 5.

Victor 35710 and 35808, Victor Concert Orchestra.

H.M.V. C 1045, Mayfair Orchestra.

ROMANCE SANS PAROLES.

Vocalion R 6017, Lionel Tertis, viola.

SERENADE DE DON JUAN, Op. 38, No. 1.

Victor 513, Caruso (in French).

H.M.V. C 1079, Peter Dawson, Bass-Baritone.

H.M.V. DA 114.

Polydor 70640, H. Jadowker (in German).

London Columbia 3568, Glanville Davies, Baritone.

SERENADE MELANCOLIQUE, Op. 26.

Victor 6155; H.M.V. DB 286, Jascha Heifetz, violin.

SONG WITHOUT WORDS (see Chant sans Paroles).

SUITE, No. 3 in G, Op. 55 (Theme and Variations).

H.M.V. D 162-63, Royal Albert Hall Orchestra.

SUMMER LOVE TALE.

H.M.V. B 1988, Peter Dawson.

SYMPHONY No. 4, F MINOR, Op. 36 (complete).

H.M.V. D 1037-41, Royal Albert Hall Orchestra (Ronald).

Excerpts:

II. Second Movement—Andantino in modo di Canzona.

London Columbia L 1016, Beecham's Symphony Orchestra.

Vocalion D 02124, Aeolian Orchestra (Whitemore).

III. Third Movement—Scherzo.

London Columbia L 1016, Beecham's Symphony Orchestra.

London Columbia L 1006, New Queen's Hall Orchestra (Wood, Cond.).

IV. Fourth Movement.

Victor 6050, Boston Symphony Orchestra (Muck).

SYMPHONY No. 5 IN E MINOR, Op. 64.

H.M.V. D 759-64, Symphony Orchestra (Coates, Cond.); Victor 55281-6.

London Columbia 487-88, Milan Symphony Orchestra.

Second Movement—Andante Cantabile.

Victor 6430-31, Philadelphia, Orchestra (Stokowski).

SYMPHONY No. 6 IN B MINOR, Op. 74. (PATHETIQUE).

Columbia 67009-12 D; London Columbia L 1489-92, New Queen's Hall (Wood).

H.M.V. D 713-17, Royal Albert Hall Orchestra (Ronald); Victor 55240-4.

Polydor 69771-75, Berlin State Opera Orchestra (Walter).

Odeon 5044-45-46-48-49-50; Parlophone E 10207-12, Berlin State Opera Orchestra (Weissmann).

VICTOR; SYMPHONY ORCHESTRA (Coates)

First Movement—Adagio-Allegro non troppo.

Columbia A 5594, Columbia Symphony Orchestra.

Second Movement—Allegro con grazia.

London Columbia L 1016; Columbia 7095 M, Beecham's Symphony Orchestra.

Victor 6374, New York Philharmonic Orchestra.

Polydor 69676, Berlin Philharmonic Orchestra (Walter).

H.M.V. C 133, Coldstream Guards Band.

Third Movement—March Scherzo.

Victor 6242, Philadelphia Orchestra.

H.M.V. D 163, Royal Albert Hall Orchestra.

London Columbia L 1016; Columbia 7095 M, Beecham's Symphony Orchestra.

Fourth Movement—Adagio lamentoso.

Victor 6374, New York Philharmonic Orchestra.

TO THE FOREST.

H.M.V. C 1169, Peter Dawson, Bass-Baritone.

London Columbia 3364, Granville Davies.

Vocalion X 9513, Roy Henderson, Baritone.

London Columbia L 1807, Norman Allin, Bass.

TO THE MEMORY OF A GREAT ARTIST, Op. 50.

London Columbia L 1164, Trio: Catterall, Squire, Murdoch.

H.M.V. D 61, Hambourg, Hayward, and Warwick Evans.

TROIKA EN TRAIINEUX (In a Three-Horse Sleigh) (Op. 37 bis No. 11) see November.

Columbia 7009 M, Mischa Levitzki, piano.

H.M.V. DB 409; Victor 6260, Rachmaninoff, piano.

TRIO IN A MINOR, Op. 50.

Variations: 1,2,4,5,6,9,11.

Polydor 19274-5, Berlin Trio.

Excerpts.

Odeon 3083, Dajos Bela Trio.

Valse (from Serenade for String Orchestra), Op. 48.

Victor 6155, Heifetz, piano.

Valse CREOLE.

London Columbia 515, Grenadier Guards Band.

WALTZ IN A FLAT, Op. 40, No. 8.

H.M.V. DA 5935, Rachmaninoff, piano.

WARUM?, Op. 6, No. 5 (see Pourquoi?).

Polydor 70645, H. Jadowker.

REMINISCENCES (arr. Shipley Douglas).

ACO.F. 33067, Australian Newcastle Steelworks Band.

(Excerpts from Chanson sans Paroles, Trepak, Valse des Fleurs, and "1812" Ouverture.)

□ Dr. Vojan's article on Dvorak, scheduled for this issue, proved to be of such significance, that it has been reserved for the feature of a special "Dvorak Number" for next month.

□ In the May issue will also appear the next instalment of Nathaniel Shilkret's "My Musical Life," which arrived too late for inclusion in this number.



CHARLES L. HIBBARD

Recording Director, Okeh Phonograph Corporation

IN response to several inquiries received at the Studio concerning the identity of the Recording Director of the Okeh Phonograph Corporation, we are publishing the above picture of the gentleman in question, Mr. Charles L. Hibbard, shown at work in his laboratory. The recent recordings of the Okeh Corporation show better than any words of ours the extent of Mr. Hibbard's talents. In particular, hear the record of Dixie Vagabond, or in fact, any of the dance records released under the Okeh label. They are absolutely unsurpassed from a recording point of view.

Mr. Hibbard is a veteran in the recording business, having been connected with the Edison Company, later with the Parma and other phonograph

concerns, and finally with the General Phonograph Corporation, now changed to the Okeh Phonograph Corporation.

Many of our English correspondents (note especially Captain Barnett in his first article of British Chatter) have spoken in the most glowing terms of American dance recordings and it is in large part due to Mr. Hibbard's Okeh recordings, pressed abroad under the Parlophone label, that America's superiority in this respect has come to be so universally acknowledged.

We advise our readers not to overlook these striking recordings which are easily winners of every prize in their own field and we are glad to give Mr. Hibbard the due credit he deserves for his brilliant successes in these dance recordings.

COLUMBIA FINE ART SERIES OF MUSICAL MASTERWORKS

SPECIAL BEETHOVEN CENTENNIAL ISSUES

THE extraordinary list of Beethoven works issued in the Columbia Masterworks Series for Beethoven Centennial Week now stands as a monument to the world's greatest and best loved composer. All of these are newly recorded by electrical process; all are complete; all are in permanent art albums.

The list includes all of the nine Symphonies, the Moonlight, Kreutzer, Pathétique and Appassionata Sonatas, the "Archduke" Trio the Rasoumowsky Quartets, three Quartets from Op. 18, Quartet in F Minor, Op. 95, and the last Quartet, Op. 135.

No Such Record List Has Ever Before Appeared At One Time

SET NO.	SYMPHONIES	PRICE
57.	Beethoven: Symphony No. 1, in C Major, Op. 21; in Eight Parts..... By Sir George Henschel and Royal Philharmonic Orchestra	\$6.00
45.	Beethoven: Symphony No. 2, in D, Op. 36; in Eight Parts..... By Sir Thomas Beecham, Bart., and London Symphony Orchestra	6.00
46.	Beethoven: Symphony No. 3, (Eroica) in E Flat, Op. 55; in Fourteen Parts By Sir Henry J. Wood and New Queen's Hall Orchestra	10.50
47.	Beethoven: Symphony No. 4, in B Flat, Op. 60; in Ten Parts..... By Sir Hamilton Harty and Hallé Orchestra	7.50
48.	Beethoven: Symphony No. 5, in C Minor, Op. 67; in Eight Parts..... By Felix Weingartner and Royal Philharmonic Orchestra	6.00
61.	Beethoven: Symphony No. 6 (Pastoral) in F, Op. 68; in Ten Parts..... By Felix Weingartner and Royal Philharmonic Orchestra	7.50
63.	Beethoven: Symphony No. 7, in A Major, Op. 92; in Ten Parts..... By Felix Weingartner and Royal Philharmonic Orchestra	7.50
64.	Beethoven: Symphony No. 8, in E, Op. 93; in Six Parts..... By Felix Weingartner and Royal Philharmonic Orchestra	4.50
39.	Beethoven: Symphony No. 9, (Choral) in D Minor, Op. 125; in Sixteen Parts. (Previously issued) By Felix Weingartner London Symphony Orchestra, Vocal Soloists and Chorus	12.00
SONATAS AND CHAMBER MUSIC		
54.	Beethoven: Sonata quasi una fantasia (Moonlight Sonata) Op. 27, No. 2, for Pianoforte; in Four Parts. By Ignaz Friedman. Sonata Pathétique, for Pianoforte, Op. 13; in Four Parts..... By William Murdoch	6.00

53.	Beethoven: Sonata in A, (Kreutzer Sonata) for Violin and Piano, Op. 47; in Ten Parts. By Albert Sammons—Violin; William Murdoch—Piano.....	7.50
65.	Beethoven: Sonata Appassionata, in F Minor, for Pianoforte, Op. 57; in Six Parts By William Murdoch	4.50
66.	Beethoven: Quartet in G Major, Op. 18, No. 2; in Six Parts..... By Lener String Quartet, of Budapest	4.50
59.	Beethoven: Quartet in C Minor, Op. 18, No. 4; in Six Parts..... By Lener String Quartet, of Budapest	4.50
60.	Beethoven: Quartet in B Flat, Op. 18, No. 6, in Six Parts..... By Lener String Quartet, of Budapest	4.50
49.	Beethoven: Quartet in F Major, Op. 59, No. 1; in Ten Parts..... By Lener String Quartet, of Budapest	7.50
50.	Beethoven: Quartet in E Minor, Op. 59, No. 2; in Eight Parts..... By Lener String Quartet, of Budapest	6.00
51.	Beethoven: Quartet in C Major, Op. 59, No. 3; in Eight Parts..... By Lener String Quartet, of Budapest	6.00
56.	Beethoven: Quartet in F Minor, Op. 95; in Six Parts..... By Lener String Quartet, of Budapest	4.50
55.	Beethoven: Quartet in F Major, Op. 135; in Six Parts..... By Lener String Quartet, of Budapest	4.50
52.	Beethoven: Trio in B Flat, Op. 97, for Violin, Violoncello and Piano; in Ten Parts By Albert Sammons—Violin; W. H. Squire—Cello; William Murdoch—Piano	7.50

COLUMBIA PHONOGRAPH COMPANY, 1819 Broadway, New York City

Columbia *NEW PROCESS* **Records**

MADE THE NEW WAY — ELECTRICALLY, VIVA-TONAL RECORDING

Correspondence Column

The Editor does not accept any responsibility for opinions expressed by correspondents. No notice will be taken of unsigned letters, but only initials or a pseudonym will be printed if the writer so desires. Contributions of general interest to our readers are welcomed. They should be brief and written on one side of the paper only. Address all letters, to CORRESPONDENCE COLUMN, Editorial Department, THE PHONOGRAPH MONTHLY REVIEW, 64 Hyde Park Avenue, Boston, Mass.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

After having been away from this country for some time on a trip abroad, during which I spent about seven weeks in England, I am again writing you a letter which may be of interest to your readers. As before I must request that if you care to publish it in your columns, you do so over the pseudonym of "Edward C. Harrolds." I congratulate myself that I did not give my identity away in my previous letter, for greatly to my surprise it seemed to arouse the most agitated excitement among your readers. And as after an absence of several years, I have recently returned to the phonograph industry to take an active and not entirely inconspicuous part there, it would hardly be advisable to have so much attention drawn to myself as would certainly have been done if you had not been kind enough to keep my secret. But the large batch of letters addressed to me through your office, which you so kindly forwarded, are so significant that I wish to reply to them in the only way I may at present—through your columns.

The first thing I learned on my return to New York was that the New York Phonograph Society I suggested in my other letter now was no myth. Some time ago I happened to fall in with Mr. Gerstle, the new President, in a dealer's shop and remembering our brief conversation then, I am able to congratulate the society on having so able a man at the helm. I myself shall lose no time to enroll as a member and advise all New York enthusiasts to do the same.

The progress made by the magazine itself is even more remarkable. I have just finished pouring through your Beethoven Centennial Number from cover to cover. Both in contents and appearance it is simply a revelation. The remarkable Correspondence Column convinces me that your pains are not taken in vain; there is an abundance of material here for a Phonograph movement, the extent of which was never dreamed of before. It also shows that a magazine like this is the only thing that can make a real movement possible. The Societies, important as they are, cannot do the work alone, they must have a medium, a sort of a clearing house, which is provided only by a publication.

Several of the thirty-two letters sent to me through your office in reply to my previous letter were from enthusiasts anxious to establish societies and even looking to me for advice and assistance! From Seattle, Washington, even came a letter from a group interested in a proposed society there. The other letters, surprisingly addressed from the most various parts of this country, with one each thrown in from Mexico, Brazil, and the Hawaiian Islands give an indication also of the interest that is aroused and the extent that your influence has already reached.

While I am naturally anxious to be able to come out on my true colors, practical considerations and the fact that manufacturing company's representatives should be kept out of an impartial movement as much as possible make the course I am following the wiser one. I am writing as I do because I trust that I may be of some help in attracting the attention of your readers to the important aspects of the movement today. My previous letter seemed to concentrate too much discussion on the societies and the lack of musical equipment in the dealers (the first great barrier to phonographic progress) that I want to help to keep the "pot boiling." I see the way that you are concentrating on these topics and knowing that you and all your able friends in the movement will keep up the good work, I have no fears for the future, merely wishing to do what I may to aid you.

American enthusiasts will naturally be anxious to know how their movement is considered in England—the home of the birth of the gramophone movement—and my seven weeks' stay there enables me to give them some interesting information. On all sides (in the phonographic circles in which I

moved) I heard comment on both the magazine and the whole movement in this country. Apparently a number of Britishers are subscribers and a good many copies have been circulated. A large group is most sincerely enthusiastic over our progress and a smaller one, nourished on misinformation like that contained in Mr. H. L. Wilson's famous letter to "The Gramophone" (I am glad to see you denounce it so vigorously in your last number) are still dubious about musical America. A friend of Mr. Chislett's, the British band-record reviewer, told me that both he and Mr. Chislett were surprised to learn through a correspondence with your office that Americans did not consider band records worthy of serious consideration from a musical point of view. It is amusing to see my British friends under-rate conditions in musical appreciation here. After trying to explain the true state of affairs represented here now, I gave up the futile task in despair.

Among other companies' officials, I talked with one of the Vocalion Company and pointed out to him the advisability of making their product available in America. I think the near future will find them doing so. I know that many Americans have had difficulty in obtaining Vocalion records so I mention this as good news to them.

Many Americans of course have been importing Vocalion and other British records directly from London dealers. Happening to be in Imhof's (110, New Oxford St., London, W.C.1.) one day just as the morning mail was being opened, I was shown that no less than eighteen orders were from across the water and I was informed that this was almost a daily occurrence. American companies do not realize how much they are losing in neglecting to cater to those who desire foreign records. The Victor and Columbia Companies especially would do well to see that all recordings of their affiliated companies (respectively H.M.V. and English Columbia) that are not repressed should be made available.

This is not to be understood as derogatory to Alfred Imhof, Ltd., who I can testify as one hundred percent reliable in every respect, making a specialty of export orders, shipping them usually the day the order arrives. But at the best at least five weeks are necessary and the customs troubles, etc., are naturally annoying. Now is the time for the American manufacturers to take advantage of the fact that nearly every full-fledged American enthusiast wants *everything* of serious importance made in Britain. For example, Imhof had no less than 28 orders already for the new Tchaikowsky Piano Concerto of H.M.V. for American collectors! This made me think of a Victor official complaining that the Music Arts Library of red seal sets was not selling. Victor, when will you wake up and release all American and British works simultaneously in both countries? L.R.'s letter from Philadelphia in the March issue illustrates the true condition of affairs at present. How soon are they to be remedied?

I was very much amused to read about Mr. Volkmann's experiences with the dealer that thought Beethoven's Symphony No. 8 must necessarily contain eight records, and the dealer Mr. Biewend went to who confused Richard and Johann Strauss—and Faust to boot! The British dealers are long past that stage and I hope to see conditions here soon follow suit.

Of course, the Americans point to the great musical progress they have made, etc., and claim that after all Coates (for H.M.V.) and Hamilton Harty (Columbia) make the only really outstanding recordings in England. Yet America has not too much to boast about either, especially as Stokowski's last recordings are hardly up to his former standard. Of course Coates and Harty are in a class by themselves and are hardly comparable with others, but at any rate their recordings are practically all available in America. My old friend, Captain Barnett, who I am happy to see in your pages, has the best idea: "Hands and Ears across the Sea!" It is useless to declare one or the other country to have an exclusive ownership of anything good. An attitude of friendly, appreciative rivalry is the one that will make for the best progress on both sides of the water.

Sincerely yours,

"EDWARD C. HARROLD'S"

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I note that in some of your reviews, but not all, the reviewer mentions the album enclosing the set of records, whether it is well made, etc. This is a subject in which all record buyers should be interested for nothing detracts so much from the value of a set as a poorly made album.

I note several new departures in recent albums: the Victor Company seems to have abandoned its large, splendid albums (for which it levied an extra charge of 50c) for its Music Arts Library sets and issued its special Beethoven memorial edition sets in a new and less sumptuous type for which I suppose there is no extra cost. The Columbia Company in the first of the Centennial Masterworks sets have improved their albums still further adding the set number on the back—a most helpful addition.

The large heavy albums with open ends (instead of tops) to the envelopes, especially when flaps are left to the envelopes, are so much more convenient—to me, at least—and I do not doubt there are many more who will agree with me—that I wish it were possible for the companies to supply them, even when a slight extra charge is made.

A well bound, well made album, conveniently printed on both end and front cover not only protects the records adequately, but makes a beautiful addition to one's record library, from the point of view of one's eyes as well as one's ears.

Lawrence, Mass.

J. F. DRISCOLL.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

As a school teacher, I am particularly interested in records for educational work. There are many school and children's records issued, but I find it very hard to select from these lists. Like most teachers in my position I must keep within a set limit in purchasing such records and consequently would appreciate assistance in choosing them most effectively.

C. D. M.

Brooklyn, N. Y.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Please permit me to congratulate "A lover of light overtures" on his letter to your columns last month. All this fuss and excitement, challenges to duels, etc., etc., simply because some one (it happened to be S. K.) wrote what nearly everyone knows to be true about Stravinski and his abominable noises, makes me more disgusted than ever with those extremists who call themselves "modern" and "advanced," but who should be called plain "nuts"!

And they can't even take a little joke on Stravinski's name! "Schoolboy horseplay," perhaps, Mr. Fisher, but it certainly isn't going to hurt the composer's feelings even if he does happen to see it. Anyway, how is anybody going to be sure of spelling his name correctly? One person writes "Strawinski," another "Stravinsky,"—a "w" or a "v," or a "y" or a "i" is apparently all the same.

No, as "Light overtures" says, S. K. isn't far from the truth, let the enthusiasts ("nuts") rave as they may. For me, too, music should be "something melodious, simple, and enjoyable." The other sort of thing can be provided by any boiler factory!

D. R.

Detroit, Michigan.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

The Correspondence Column (I'm glad you have combined the Open Forum with it) is rapidly assuming the proportion of a multiple-ring circus! There is so much going on that the spectator grows afraid he's going to miss something!

I'm glad to see you devoting so much space to letters, they surely are the most interesting things you possibly could print. We phonograph fans have had so little chance to know more than a very few of each other or to exchange ideas, etc., that it is a real godsend to have a magazine like this where our views can be aired.

The discussion over poor S. K.'s letter is hot and heavy and certainly is a tempting one to join. But perhaps the calmer waters of the Interpretation one is more appealing, to me at any rate.

I mean the topic of "Conductors and how they should conduct!"

Of course, it doesn't matter much what anyone does say, for Dr. Stokowski is going to conduct like himself and Dr. Encorepiufortissimo like *himself* in spite of everything we may say about it. Which of course is exactly what they should do.

But after all is said and done, what actual harm is there in making a standard work interesting. I might almost say, by treating it in some new and effective fashion. I admit that Johann Strauss' own interpretation of his "Blue Danube," even if he were alive today and had any sort of an orchestra

at his disposal, would be widely different from the much discussed one of Stokowski on the record. But to play the piece as a sort of salon waltz-poem as Strauss would probably do is only one way of taking the music. Stokowski makes it a concert piece, to be sure, but that's because he's playing it in concert and not for dancing.

In other words I might say that Strauss thought of the work as a waltz first (it merely happened to be arranged for orchestra) but Stokowski thinks of it as an orchestral work—which happens to be a waltz! Just because the latter way is all wrong if one wants to hear the piece on a moonlight summer evening with only "women and song" (and perhaps anything else the local prohibition agents allow!) on his mind, is no reason why it is not perfectly right to be heard in a large hall at a concert of a leading orchestra heard by an audience of thousands.

So I claim, "Don't blame Stokowski for not doing what he does not try—or want—to do!"

R. C. ALLEN.

Philadelphia, Penna.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Thanks for the new arrangement of the popular records. Also for the note preceding them. I am pleased to see that even despised "jazz" is now getting the fair treatment that it deserves.

I am not a "jazz-hound" myself and indeed buy mostly symphonic and operatic records. But with several young people in my family I have to keep plenty of dance music in the house.

It will be of great assistance to have some indication of which records of the "latest hits" are most to be preferred. I agree with "Rufus" that some jazz recordings are very fine. I wouldn't have done so a year ago, but in spite of myself I have had to listen to so many of these records that I have come to the conclusion that they sometimes (sometimes, remember!) can be ranked very highly.

Of course, many are sheer trash, but with the help of the magazine we now may be able to choose only the best.

PETER BROWNE.

Bismark, No. Dakota.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

With all the fine things that the Beethoven Centennial is bringing out in the way of recorded symphonies and quartet, I wish to point out a strange and serious omission and neglect on the part of the American companies.

While the Egmont and Coriolanus overtures have always been fairly well represented in American recordings, the Leonora No. 3 has never been adequately done in this country.

Now more than ever a complete electrical version, adequate in every respect, is needed.

Just a suggestion to the American companies who should not leave this serious omission stand.

New York City, N. Y.

D. L.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

A suggestion. Since there is no private recording society in this country (if one expects the proposed activities of the Chicago Phonograph Society) would it not be possible for the leading companies to issue some of the works that would have only a limited demand in limited edition, priced so as to cover the cost of recording them?

In the early days of the phonograph I remember having to pay five or more dollars for a single "high-class" record. I am sure there would be many who would be willing to pay an extra charge in order to get something that otherwise would be unobtainable.

In the book publishing world this is of course common. Limited editions of rare works are issued, often becoming very valuable on account of their scarcity. In Europe, I believe recordings of modern works have been made to sell at three dollars or so a record, especially for a small group that is interested.

It is obvious to any intelligent person that a work of (say) Prokofieff, Varese, Roussel, or other moderns with a limited following would not be practical to record at the standard record prices, which are based of course upon there being a large sale. But by adjusting the scale of prices (exactly as a "Red Seal" record is sold for more than twice the price of a "Black Seal" dance record) it might be practicable to do some of these works.

I suggest this, not because I have more money than I know what to do with—in that case I should have the works recorded for myself!—but because I believe a thing that is really good, that is worth having, is worth having at any reasonable price, even if it is necessary to save up for months to be able to accumulate their purchase price.

I can hardly agree with Mr. Alexander in his complaint over the cost of records. To me records like Coates' Wagnerian series or Grainger's large size piano works of Chopin and Brahms are so incredibly fine that I should be devoutly grateful to be able to get them at any price! The cost of records is a problem to every music lover, exactly as is the cost of concert tickets. But today, we must admit that there are very few cases when we do not get many times our money's worth.

GRAMOPHILE.

St. Louis, Mo.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I read with great sympathy the complaints of people who couldn't buy Odeon records. I can't either. It seems that nobody knows what they have or how to get it. I have only so much to spend on records and I like to get at least one thing every week. So, if I can't get what I hoped for I have to get something else. And the Odeon people have lost a lot of business that way. I like the works by Weissmann and Mörike as well as your reviewers seem to do, there are so many good things coming out lately that if I can't get the Odeons I want, I have to get something else. It seems a shame that it is so hard to get these wonderful records.

F. B.

San Francisco, Calif.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I am interested in obtaining disks to be used for home recording. At present I am using the Pathe Voice Recorder with aluminum disks. These disks are used with a sapphire point for recording and a fibre needle for reproducing.

A friend of mine who is in the phonograph business told me that he had a hard rubber (or semi-hard rubber) record with grooves that he used in recording his voice. The cutting stylus for this hard rubber record was an ordinary steel needle which would also reproduce the voice from this record. He does not remember the name of this record or from whom he purchased it, so I am asking your aid. This hard rubber record was flat and could be played on a Victor, Columbia, or any other phonograph with the exception of the Edison.

I would like to have the names and addresses of companies who make home recording devices as I would like to try them all.

I also wish to say that I enjoy reading your magazine very much as I am a great lover of music, and your magazine is just the kind which interests me.

BENJAMIN SWETZOFF.

Boston, Mass.

(Can any reader assist Mr. Swetzoff in his search for home recording records?)

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I am very happy to become a subscriber to THE PHONOGRAPH MONTHLY REVIEW. I am a member of the National Gramophonic Society of London and through the magazine called "Gramophone" issued by the Society, I have known that you started THE PHONOGRAPH MONTHLY REVIEW. Recently my friend Mr. Fukaya of Kamakura showed me the first number of the REVIEW and I was really astonished by the excellent contents of it. As I enclose herewith a draft of \$5.00, will you please forward me the magazine for a year beginning with the first number? I am very glad to expect that my poor musical knowledge may hitherto be greatly cultivated by the wonderful PHONOGRAPH MONTHLY REVIEW.

Y. MIZUMACHI.

Tokio, Japan.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I have received the first two numbers of your excellent journal, and have asked my London bookseller to forward it regularly. "The Gramophone" I have taken from the first number, and have been an enthusiast for over 18 years. I may mention that I am a planter, and that when one is cut off from the musical world, a gramophone is more than a

joy, add to which, journals such as yours, the various inexpensive books on music, both biographical, and for study, and the exciting rapid progress there is being made, both as regards recording and reproducing. More can be done, down even to such details as the Shellac used.

Mr. Fisher's article is entertaining, and I would like to suggest too:

1. An orchestral piece of the "Pipes of Desire," composed by F. Shepard Converse (an opera in one act).

2. Schumann-Heink to record one of the big songs from the Ring of the Nibelungs of Wagner; Alda, the "Elegie" of Massenet, etc.

3. Some of the songs of Rubinstein (Anton), which many consider his best compositions.

One would also like to have the 3 big concertos of Chopin, particularly one played by Moritz Rosenthal.

I sincerely hope your journal will meet with the success it richly deserves. Again my sincere thanks and heartiest congratulations.

SELBY O. HANBURY.

Ceylon, India.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Columbia deserves hearty applause for their Beethoven Centennial issue. What an astounding list these ninety new Beethoven records present! The man who conceived and carried through this idea for Columbia should be canonized. For such real publishing is new to the phonograph world foreshadowed only by the Victor issue of sixteen Wagner "Ring" records in 1924. Many recording companies will no doubt contribute to this Beethoven landslide, for each one surely wants their own fifth and ninth symphonies and we cannot feel too censorious for their duplicate Moonlights, Pathetiques and Kreutzers. But let us hope that the repetitions go little further. There are many of his masterpieces yet unrecorded.

Of the three major approaches to Beethoven, (the symphonies, the string quartets, and the pianoforte sonatas), the nine symphonies are now all electrically recorded. The quartets, too, the very essence of his work in each period, are well represented. A list will show the extent of our good fortune.

Op. 18, No. 1 in F major—Lener Quartet (electrical).
No. 2 in G major—Lener or Flonzaley (electrical).
No. 3 in D major—Not complete (deserves electrical).
No. 4 in C Minor—Lener Quartet (electrical).
No. 5 in A major—Not Complete (deserves electrical).
No. 6 in B flat—Lener Quartet (electrical).

Op. 59 (Rasumovsky) No. 1, F minor—Lener Quartet (electrical).
No. 2, E minor—Lener Quartet (electrical).
No. 3, C major—Lener Quartet (electrical).

Op. 74 (Harp) in E flat—2 accoustical recordings.

Op. 95 in F minor—Lener Quartet (electrical).

Posthumous group, Op. 127, E flat—None (deserves electrical).

Op. 130, B flat—None (deserves electrical).

Op. 131, C sharp—3 accoustical (deserves electrical).

Op. 132, A minor—1 accoustical. (deserves electrical).

Op. 133 Fugue—None.

Op. 135, F major—Lener or Flonzaley (electrical).

The duplication of the Op. 135 is unfortunate, especially since we want new recordings of all the other posthumous quartets, for none of the four old recordings mentioned capture the intimate glow of an actual performance. One can sympathize with the various companies in desiring that their own catalogues be as complete as possible, yet surely such a policy will not prevent them from making the as yet unrecorded works first.

Beethoven's most personal instrument of expression was the piano, he created thirty-two sonatas for that instrument. The phonograph companies have scarcely touched them. Of six electrical recordings, four are the Moonlight! Add to these the Pathetique and the Appassionata and our selection is hardly well balanced. We must have some of the early sonatas, by all means the three in Op. 10. These colorful and easy to listen to works each present a different and important quality and our Beethoven will never be complete without them. And what of the magnificent last piano compositions? With the new methods they now can really be adequately recorded. Especially we want the great "Hammerklavier" and its all-comprehending slow movement, greater music than which cannot be conceived.

K. E. BRITZIUS.

Minneapolis, Minn.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

In reply to Harry L. Anderson of San Diego, California, in his query which appears in the PHONOGRAPH MONTHLY REVIEW for February, I should like to pass on the information I have gathered on the subject of piano records made by the great artists of today and of the past generations. Of the contemporary pianists, Goodson, Hess, and Hutcheson, never have, to my knowledge, made records for the phonograph, unless privately, which I believe a number of artists have done. Leginska had a record of which I have a copy, "Witches' Dance" (McDowell) on Pathe Actuelle No. 025075. This record as well as others released by this company is a re-recording from the old Saphire cut Pathe records, that is not re-recorded by the artist, but a lateral cut record made from the old record being played before a recording machine. Considering the fact that they were made a number of years ago and stand to lose some by being re-made, the records are very good, especially the Leginska record, which with others released by this company I believe are still available. It should be remembered always though, that one cannot judge the artist by these particular records. Mirovitch, Sauer, Schnabel Dohnanyi, Jonas Schelling, Joseffy, Carreno, Pugno, never as far as I have been able to find out, made records. Rosenthal, I understand, was approached some time ago by a recording company, but declined to make records, this was however before the present method of recording was thought of, and it is to be hoped that this famous pupil of Liszt will be persuaded to reconsider.

Saint-Saens made five records as far back as 1903 or 1904 but these have long since disappeared (this is not to be confused with the records that appear in the H.M.V. No. 2 catalogue, as the latter were recorded two years before the great composer's death which occurred in 1921).

Debussy accompanied Mary Garden in a number of records in 1904 but these records have long been out of print and unobtainable, though there appeared up to 1925 a record made by Julia Culp in which that composer was listed on the label as the accompanist but a friend of mine advises that this is probably an error. Chaminade made a number of records for H.M.V. and it is strange that that company has not seen fit to place at least one record by this charming woman of France on their lists. There appears in the French H.M.V. catalogue records made by the composer D'Indy and also records by Hahn. If one searches diligently enough through the catalogues and through piles of second hand records one may find many treasures. Fritz Kreisler is a really charming accompanist on the piano you will find in Victor records made by his brother Hugo Kreisler. Zimbalist accompanies his wife Alma Gluck, on the piano in one of her records, the composer of "Will O the Wisp" also accompanies Alma Gluck on a record. Sidney Homer accompanies his wife, (in a rather silly song, at least the title sounds silly) Louise Homer. Dame Nellie Melba made two or three records some years ago in which she plays her own accompaniment and they are very nice, though I do not see how she was ever able to do this with the old methods of recording; the same artist also accompanies John Lemmone on a Victor record in which he plays the flute. There appears in the Historical catalogue of H.M.V. a record made by Caruso in 1902 in which he is accompanied by the composer, Leoncavallo. I hope this will be of interest to Mr. Anderson as well as other, who, like myself, are interested in historical records. Mr. Anderson's letter sounds interesting when he says he has some thirty different artists. Fannie Bloomfield-Zeisler advised me some time ago in answer to my question as to whether she ever had made phonograph records that she never had and that she "did not consider the phonograph (at that time) capable of recording the piano properly." She said, however, she had made a number of Duo-Art rolls for the piano. This also was before the present methods of recording and it is to be hoped that this great lady will use the privilege permitted her sex, in changing her mind. I heard her play at her Golden Jubilee not so very long ago, and it was a superb performance. Neither from the appearance nor her playing was it possible for one to really believe she had been playing fifty years.

Leschetizsky never recorded.

Both Gieseking and D'Albert have made a number of records fairly recently and they are only available in this country through the importer, B. M. Mai, 414 North State St., Chicago, Ill. Outside of importing them yourself from abroad which I know from my own sad experiences is a costly pleasure, there is no other way of obtaining these records except through Mr. Mai. D'Albert has about a dozen

recordings and so has Gieseking; the latter seems to favor Debussy in his recordings though he plays some Chopin. D'Albert plays compositions of various masters and some of his own, and the records are very good. There are a number of great artists listed in the private catalogue of Mr. Mai, which contains recording by all manufacturers abroad, and I feel sure he will be glad to send you, or in fact anyone, his catalogue, which is a gold mine of information and is really worth having.

Greig made two other records besides the one which appears in the H.M.V. No. 2 catalogue. They were his own compositions "Papillons" and his "Norwegian Bridal Procession"; these, however, I believe are impossible to get, though I think the master records are still available. "H.M.V." would add greatly to the value of their historical catalogue as well as to the pleasure of collectors of rare records by listing them.

I wonder if he would be so kind as to name some of the artists for I feel sure he probably has records that are more than interesting. It would be interesting indeed to have records made by Carreno. I should like very much to know the following, did Edward McDowell ever record in any capacity on records? and can anyone give me any really authentic information on records made or not made by the brothers DeReszke? Does anyone know whether Puccini ever recorded or whether that great Italian artist who recently died, Eleanora Duse, ever recited for the phonograph. The subject of historical records is very interesting to me and I feel sure must be to a great many others. It would be interesting to hear from the many readers of this magazine on the subject.

GEORGE W. OMAN.

Chicago, Ill., Feb. 27, 1927.

Kamakura, Kanagawa-Ken.
Japan.

February 21st, 1927.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Yesterday I received five Beethoven Violin Concerto records in perfect condition, and here I express my hearty thanks to you and your entire Staff. I can not to write enough how I am glad and thank for your kindness, as I never receive such, the most precious and significant compliment from anyone of my friends. The records just fit my want, I longed for this Polydor records since long ago.

The records serves me not only to commemorate of Beethoven Centennial but also your beneficence forever, I will preserve the set more carefully than the other purchased one. Thanks for your letter of Jan. 11th which I am afraid I am rather late in answering but I have awaited the arrival of the records.

I am very glad that my trifle previous letter served to your interest, and I hope always to contribute some interest to you.

I wrote about your enquire as follows:

The type of music most in demand by Japanese

Japanese music lovers likes melodious and easy popular music, in general, so the American Patriotic and Home Songs (especially Foster's compositions) are very familiar to our young people, for they have many chance to hear such tunes at cinema, radio, and parks' band-stand, recently I astonished the wide spread American fox-trat "Caravan," "Toreador Song" from "Carmen" and Dvorak's "Humoresque." I hear these tunes whistled or hummed by many people in everywhere in city and town; perhaps the oriental melody and rhythm of the former suit Japanese musical taste, so the gramophone records of such popular one must be demanded enormously, almost all gramophone owners have one or two records of these. (I am sorry, I have none!)

Cultured young Japanese appreciates the best music

Older people (and also low class people) dislike the foreign music at all, they are poor fellows!

College and University students (and the graduates) are very musical, often they organized their own orchestra or glee clubs as like yours, (when I was the student of the university, organized the String Quartet and enjoyed ourself) the student wishes to buy good records, but the scanty of their pocket-money, they save their lunch at school, or sale their text books to second-hand bookshops and makes the necessary sum for one Victor Red Seal Record, such enthusiasms usually common among our young gramophone lovers.

They like classical music than modern one, so the all kind of Bach, Haydn, Mozart, Beethoven records sales very well, but here is great disadvantage for both the gramophone lovers and the dealers, that is 100% luxury tax imposed on the gramophone, record and accessory since after the earthquake disaster of 1923, as this result the foreign record price became very high, and it prevented the wide distribution and development of good records in Japan, and the result is the decrease of demanders and the increase of record stock at dealer, at present, the severe rivalry occurred between various foreign records retailers, one began bargain sale, the other sales the records under cheaper price, but this rivalry bring us nothing, for they sales only old issued one and we (the true phonograph lover) suffer to get new issued records of every month.

It seems to me that the records of World famous artists (who once came to our concert hall) demanded much more than before they came.

The extent of my collection. My collection included following records.

Victor—All of Philadelphia Symphony Orchestra records (I have not the new one from "New World" Symphony).

All Four of Boston Symphony Orchestra (I cherished old single one, which printed the name of Dr. Karl Muck on the label.

La Scala Orchestra with Toscanini (Symphonic records only).

All of New York Philharmonic Orchestra under Mengelberg.

All of San Francisco Symphony Orchestra under Hertz.

All of Flonzaley String Quartet

and each few records of Heifetz, Elman, Zimbalist, Kreisler, Chemet, Cortot, Rachmaninoff, Paderewsky, German lied of vocal, and some of Black Seal Orchestra records.

Columbia—(U.S.A.) All of N. Y. Philharmonic Orchestra under Stransky.

All of Cincinnati Symphony Orchestra, (two of which under E. Kumwald, the other under E. Ysaye.)

*Three records of Russian Ballet Orchestra under the direction of Ernest Ansermex.

"Carnaval" (Schuman)

"Snegourochka"—"Danse des Bouffons."

Waltz from "Le Pavillon d'armide (Ticherepnine)

"Scheherazade" two movements.

*These are one of my novelty records, splendid playing and astonish recording of old days.

Four of Paris Conservatoire Orchestra Records under Messenger.

All of Ysaye, Grainger, Hofmann, Godowsky records (old records).

H.M.V.(British).—Brahms No. 2 Symphony (4 records).

Tschaikowsky No. 5 Symphony (6 records).

All of Piano Concertos and Violin Concertos and some of Sonatas.

"Hugh the Drover" (R. Vaughan Williams) opera (5 records).

"Petrouchka" and many short orchestral pieces of overtures, Symphonic Poems, etc., recorded by Royal Albert Hall Orchestra, under Sir Landon Ronald and Eugene Goossens and Symphony Orchestra under Albert Coates and Sir Edward Elgar. Also a few vocal records, among them, I have two novelty records. One is "Rout" by Arthur Bliss (modern British composer) played by Stella Power and the British Symphony Orchestra. I wonder why the company cancelled this remarkable modern music record. The other is "Nuit d'etoile" by Debussy, sung by Julia Culp and accompanied by the composer himself.

Columbia (British)—Almost all of New Queen's Hall Orchestra under direction of Sir Henry Wood, Royal Philharmonic Orchestra under Bruno Walter, London Symphony Orchestra under Felix Weingartner, Eugene Goossens, Godfrey, Frank Bridge, Gustav Holst, Dr. Richard Strauss, Albert Coates.

Beecham Symphony Orchestra under Sir Thomas Beecham.

Halle Orchestra under Sir Hamilton Harty and "Conversations" and "Madame Noy" of Arthur Bliss conducted many of London String Quartet and Lerner String Quartet, English String Quartet.

Trio and Sonata played by Messrs. Cotterall, Samons, Squire and Murdoch.

Two records of Ravel Septette under the composer's direction.

(One-third of my collection are British Columbia records.) Polydor (German)—Beethoven Symphonies (No. 1 to No. 6).

Mahler, lengthy 2nd Symphony.

Haydn, "Farewell," No. 88, Surprise, Symphonies.

Mozart, Jupiter Symphony.

Schumann, 4th Symphony.

All of recorded music of Dr. Richard Strauss' Symphonic Poems, Opera and Songs.

I am very glad when I found that Puccini's great sensational opera "Turandot" records released recently from Polydor. We (as far from the music center) could hear such new opera, only by the means of phonograph.

French (H.M.V.)—Compagnie Française du Gramophone.

Eight records of Debussy's Pelleas and Mélisande.

Two piano records of Saint-Saens "Suite Algérienne," last two movements played by the composer himself.

Seven records of Orchestre Symphonique des Concerts Touche, among them I have M. Henri Rabaud's Symphonic Poem "Procession Nocturne," and "Eglogue," perhaps Mr. Rabaud and his compositions must be very familiar to your Boston readers. I know that once he was the conductor of Boston Symphony Orchestra as the successor to Dr. Muck, (1918-19) so my novelty records will not novelty for you.

I have also two vocal records of "Marouf" (H. Rabaud) and one of "La fille de Roland" by the same composer.

Five records (complete) of Vincent d'Indy's 2nd String Quartet played by "Ruatour Barbillion, sous la direction de M. Vincent d'Indy.

Vocalion (British)—Some of London String Quartet, Trio and Orchestra records. Recently I added following one to my collection:

"Old King Cole" Ballet Suite (2 records) (R. Vaughan Williams).

"The Wasps" overture (R. Vaughan Williams).

(Both were played by Aeolian Orchestra conducted by the composer.)

"La Grande Paque Russe" Overture (Rimsky-Korsakoff) (2 records). The Aeolian Orchestra conducted by M. Rhené-Baton.

I have also two brown American Vocalion records.

Brunswick—All of Minneapolis Symphony Orchestra.

Cleveland Symphony Orchestra.

New York String Quartet.

Some piano records of Elly Ney, Hofmann, and Godowsky finally, many Chamber music records of National Gramophonic Society of England.

I think my novelty records are only for Japanese, and not for you. Please do not think me as the dilettante, I have sincere love for music, especially to Phonograph music which I often utilize to my study of the orchestration, harmony, and counterpoint.

I wish to write more details about my collection, but I stop this part to avoid the lengthiness of my letter.

Representative Japanese Phonograph Company

Nippon Chikuonki Kaisha of Tokyo (Japan Phonograph Co.) and Nitto Chikuonki Kaisha of Osaka are representative one, they manufacture many native music and musical recitation, of various kinds, also they have few foreign music records recorded by Japanese Naval and Military Band, native musicians and foreigners, the former company have some Kathleen Parlow violin records, I think those were only records made by World famous artist in Japan.

No society movement in Japan

I think the society movement very necessary at present situation, for to hear the novelty records each other, to know the new records, to held the gramophone concert for who could not buy the good record, and to appreciate the best music of the best performer.

Individually, there is many records possessors, they are almost to belong the wealthy class, and too egoistic in general, so perhaps they will not consent or help for such movement. Alas! I have heard "Good record distributing Society" of Tokyo, surely they have issued two kinds of records as you mentioned, but the Scriabin's sonatas are not good from the point of the player, (unknown Polish pianist) and better Bartok's String Quartet records now easily obtain from Polydor dealer, so the society's peculiarity is very feeble, it is far below to the National Gramophonic Society of England, I am afraid the vanish of this Japanese Society in future, as our proverb says "Dragon's head, snake's tail."

My phonograph and records were entirely safe at the earthquake.

I was in Tokyo at the day of disaster, (Sept. 1st, 1923) and after many terrible shock, soon I started to my home town, (32 miles from Tokyo) as pedestrian, and after spent 18 hours with hunger, tiredness, sleepless, and the danger of fire and continual shocks, I reached my town, where destroyed and burned entirely except a very small part, luckily, my house situated at this safe part, and miraculous, saved from the calamity with slight damages, I was anxious about my instrument and records from at first shock, and on the way to my home, but I madly glad when I saw these were very safe.

I wish to have the honor to contribute about another topic of Japanese phonograph world in my next letter.

Please let me hear when you require anything from Japan, I am always to serve you.

Yours faithfully,

HAJIME FUKAYA.

P.S. Will you please ask to your business manager that I sent the subscription at Dec. 17th, 1926, but the magazine not yet arrive, perhaps it will come soon. I wish to read the splendid magazine very eagerly.

Editor's Note: The above letter is printed in full, without alterations, to give our readers a little idea of to what extent real courage and enthusiasm for music will go, despite all the tremendous difficulties and hardships that may beset the way. Our friend Mr. Fukaya sets an example that every American enthusiast may well observe and emulate.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I was surprised to find a serious omission in Mr. Marsh's otherwise excellent article on Spanish Music. The name of Joaquin Turina is, perhaps, not very familiar to musicians in this country, as his music is played here but rarely. I believe him to be the only living Spanish composer who can be named in the same breath with Manuel de Falla. The latter undoubtedly displays greater originality in his writing, but also betrays foreign influences. The musical ideas of Turina are far finer, and the texture is more firmly knit. He has written sonatas and suites for piano, a little chamber music, some songs and at least two orchestral works, "La procession de Rocio" and "Danzas Fantasticas." Many of his piano works are orchestral in conception, and, in fact, some of them have been orchestrated by himself and others. The "Tres arias" for voice and piano are beautiful numbers, which an artist like Schipa would do well to examine for recording purposes. His piano music, too, should be better known. While in no way epoch-making, nevertheless it has a distinct place in contemporary key-board music. Unfortunately the only recorded work of Turina's, beautiful as it is, is so badly done that it is but a caricature of the original. This is the "Danzas Fantasticas" (of which a piano version is extant). These were recorded a few years ago by Columbia (British) under Sir Henry Wood, and, as usual, atrociously cut. There are three dances. The first contains an unauthorized repeat (to fill up space on the record) which throws the movement out of balance. The other two are hacked mercilessly. Let us say no more about them. It is to be hoped that they will be re-recorded soon (they are really very attractive music), but in their proper form, and under a Latin conductor.

HENRY S. GERSTLE.

New York City.

Phonograph Society Reports

NEW YORK PHONOGRAPH SOCIETY

The plans and ardent endeavors for the formation of a Phonograph Society in New York City were finally realized on the evening of February 21st when the initial meeting was held in Mr. Marconi's Music Salon, 126 East 59th Street, and the society formally organized.

Mr. Marconi's courteous co-operation in the work of establishing the long discussed society deserves especial commendation. The pioneers of the movement in New York had experienced considerable difficulty in finding a suitable meeting place and in their preliminary work among the

phonograph dealers had found many of the latter either unwilling or unable to co-operate. Mr. Marconi, however, was thoroughly conversant with the progress of the movement in other cities and was more than ready to give his co-operative support to the work in New York.

New York City with its endless variety of entertainment is naturally a difficult place to secure and keep the interest of the many phonograph enthusiasts and for this reason the members who formed the Society decided that two meetings a month should be held in order to sustain interest and make real progress.

Among the speakers at the initial meeting was Mr. Johnson, Managing Editor of the PHONOGRAPH MONTHLY REVIEW, whom although in poor health and against the advice of his physician, came down from Boston to be present. He outlined the work of the societies both in other cities in this country and abroad and stressed particularly the neutral attitude maintained by the Societies toward all the recording companies. At his suggestion, the two men instrumental in the formation of the New York Society were almost unanimously elected its first officers. They were Mr. Henry S. Gerstle as President and Mr. Peter Hugh Reed as Secretary and Treasurer.

A splendid program of domestic and imported records was necessarily curtailed by the time occupied in formally establishing the society, but each of the leading American Companies was represented before the close of the meeting. The fine recording of the "1812 Overture" by the Cleveland Orchestra was played from the Brunswick list. The lovely second movement of Berlioz' "Symphonie Fantastique" represented the Columbia Company and the Victor Company's version of the Venusberg Music and Bacchanale from "Tannhäuser," in Coates' striking interpretation was also given.

Plans were discussed for future meetings and policies and rapid progress of the society seemed assured. Those interested in joining or being kept in touch with its plans are requested to communicate with the Secretary, Mr. Peter Hugh Reed, Kew Hall, Kew Gardens, Long Island, N. Y.

PHILADELPHIA PHONOGRAPH SOCIETY

The last two meetings of the Philadelphia Phonograph Society were designated respectively as "Victor" and "Columbia" nights. The former was held in the Model Room of the Victor Talking Machine Company, Camden, New Jersey, and included the demonstration of a number of the recent Victor recordings by Mr. Richardson, who also gave a most interesting talk to the members.

"Columbia" night was held in the Model Room of the Columbia Phonograph Company's branch, 40 North 6th St., Philadelphia, and was devoted to the demonstration of a number of the Columbia Beethoven Centennial releases, accompanied by talks on various aspects of Beethoven's music and life.

Through the courtesy of Mrs. Joseph Leidy, Chairman of the Philadelphia Beethoven Centennial Committee, members of the society and their friends were given a special invitation to the Beethoven Centennial Exhibit at the Art Alliance, 251 South 18th St., during the Centennial Week, March 20-26.

The energy and perseverance of Mr. James V. Yarnall, the Secretary, is resulting in continued progress of the movement in Philadelphia. Persons interested or anxious to join the society should communicate with him at 1524 Chestnut St., Philadelphia, Penna.

PROVIDENCE PHONOGRAPH SOCIETY

The Providence Phonograph Society held its second meeting on Monday evening, February 21. In the absence of the president, the vice-president, Mrs. Caesar Misch, presided.

The program was made up of the new Victor, Columbia, and Brunswick releases. In many instances older recordings of the same selections from Mrs. Misch's enormous record library were played to show the variance in recording and interpretations. For purposes of comparison several of the numbers were played on the older Ultona type Brunswick machine and the new Panatrope.

After the program a general discussion was held, in which it was brought out that unusual care must be taken of the new records, in many of which there is an unfortunate tendency for the walls of the grooves to break down after very little playing.

An announcement was made of the new Victor attachment for playing twelve records without a pause. The Society will have a demonstration at the next monthly meeting.

The news that Mrs. Lucy Isabelle Marsh Gordon is now making a series of records aroused particular interest, because she is a Providence singer.

Since the first meeting of the Society five names have been added, bringing the membership to twenty-one.

A. P. DEWEESE,
Secretary.

CHICAGO GRAMOPHONE SOCIETY

The February meeting of the Chicago Gramophone Society was held on the evening of February 21, 1927, at Lyon & Healy Concert Hall. The business meeting was devoted to a discussion of whether or not the Society should endeavor to increase its membership. It was the consensus of opinion that this should be done to a small extent, and it was therefore decided to endeavor to do so by personal solicitation.

The program for the evening consisted of new piano recordings of the various recording companies after which a general discussion was had as to the relative merits of each.

L. J. HARRIS,
Secretary.

PHONOGRAPH ART SOCIETY OF CHICAGO

The February meeting of the Phonograph Art Society was held at the home of Mr. Emil Debussmann, 2120 Giddings Street, Chicago, Ill. The rooms were very comfortably filled and an exceptionally fine program had been arranged and was given by Mr. Debussman who also gave brief descriptions of the records that were played. The second number was especially liked by everyone present, and it was generally

agreed that it was one of the finest numbers given on any of the programs of the society. The number was the celebrated "New World Symphony" by Dvorak and played by the Philadelphia Symphony Orchestra under the able direction of Leopold Stokowski, on Victor records. After the program most excellent refreshments were served by Mrs. Rhodenberg who acted as hostess. A special Beethoven memorial program is to be arranged and given by the President of the society, William Braid White, at the March meeting. Mr. White is an authority on the subject of Beethoven and will give the members of the society and their friends a talk on the life of the composer. The program of records will also be given under President White's direction. The program of the February meeting was as follows and was given at 8 p.m., February 15, 1927.

GEORGE W. OMAN,
Secretary.

Overture "Iphigenie in Aulis" (Gluck) (Polydor record).
Philharmonic Orchestra of Berlin, Direction Leo Blech
Symphony No. 5 in E minor (New World) (Dvorak)

(Victor records)

Philadelphia Symphony Orchestra,
Direction Leopold Stokowski
"Flying Dutchman" (Wagner)

Aria Senta's Ballad, Emmy Bettendorf (Polydor record)

Ave Maria (Bruckner)

Regina coeli (Aichinger) (Polydor records)

Choir of the Sanctæ Hedwigæ Berolinesis Basilica

Waltz (from "Serenade for String Orchestra") (Tschaikowsky)

Tales from the Vienna Woods (Strauss)

New York Philharmonic Orchestra
Under direction of William Mengelberg

Analytical Notes and Reviews

BY OUR STAFF CRITICS

Owing to the demands made by the reorganization of the business departments of the Phonograph Publishing Company, I have been unable to find time to write my usual "General Review" for this month. I shall beg my readers to overlook the delay of its postponement to the next issue.

AXEL B. JOHNSON.

Orchestral

SUMMARY OF ALL RECORDINGS NOW AVAILABLE OF BEETHOVEN'S SYMPHONIES

A complete list of the recordings of Beethoven symphonies was published in the March issue in Mr. Appel's article, page 244. At that time the new electrical Columbia series, the Victor "Eroica" and the Polydor Fifth had not been heard at the Studio, consequently it was impossible to add any critical or analytical notes to that list. But naturally the average music lover, on reading this long list, will immediately ask, "Which should I buy?" An easy question to ask, but a most difficult one to answer!

The answering of this question, however, is exactly what the majority of our readers look to us for. They do not have the advantages we have of hearing practically all versions, nor do they have the time or the opportunity to listen carefully to many sets before purchase. In many cases they are not familiar with the music itself, especially with the less well known symphonies, and so look for aid in selecting those which they will most enjoy.

So it would be hardly fair or right of us to attempt to avoid giving a comparative summary of these symphonies, indicating to the best of our judgment the merits of each recording and pointing out its distinctive qualities, trying as far as possible to show exactly what its greatest value is and by whom it will be most appreciated. But we ask all our readers to remember that such a comparative summary, made even as it is after careful study and discussion on the part of the whole staff, must necessarily be far from perfect or universally satisfactory. Many points can be disputed and debated endlessly—and indeed are sure to be so. Too, we have been obliged to listen to these multitudinous works almost continuously until we have become super-saturated with Beethoven! At intervals we have been obliged to abandon our phonographs and records and march forth to get the

air and to give our weary ears and minds a brief rest! Then back to the Studio to hear, re-hear, and compare.

It has been an unique and unforgettable experience and we can hope that perhaps our conclusions will help others to know and love the works that have impressed us so deeply. It should never be forgotten that this Beethoven celebration should not be confined merely to the Centenary of his death, but should be extended continuously—through the hearing of his works—long after the actual memorial date has passed. By so doing we not only honor Beethoven, we honor all that is best and noble in ourselves. By studying and learning to know the works of the master, we foster and encourage in ourselves the same qualities exhibited so perfectly in him. Nor is it enough to know his masterpieces alone, the titanic works of his genius. We should know his lesser works (smaller only in size or conception) and learn that Beethoven after all was a man and not a mysterious godlike superhuman being. The fresh and naive delightfulness of his earlier symphonies is to be enjoyed as much as the overwhelming passion and grandeur of his works on a larger scale. Hearing and knowing *all* his works, we appreciate more and more the breadth and range of his art.

Symphony No. 1. The only two recordings to be taken into consideration in this country are the new Columbia version by Sir George Henschel and the Royal Philharmonic (reviewed in this issue) and the Odeon set by Dr. Weissmann and the Berlin State Opera House Orchestra (reviewed in the November issue). The new set is electrically recorded and the old one acoustically, a difference which immediately makes the final choice easy for nearly every one. There can hardly be any doubt but that the Columbia version will be chosen in practically every case; the interest attached to the conductor's name proving an additional favoring factor. Yet one of us at least prefers the interpretation of Dr. Weissmann; even although he knows there can be absolutely no comparison of the actual recordings. So, unless one prefers a good acoustic to a good electrical recording—an odd person in these days—take the Columbia version by all means.

Symphony No. 2. Here again the choice lies between the Columbia electrical and the Odeon acoustic versions (the former reviewed in the March, the latter in the November

issue). But here there cannot be the slightest question, for fine as Dr. Weissmann's old-process version is, Sir Thomas Beecham and the London Symphony record a performance that will be practically impossible to surpass. A lovely symphony and one which deserves to be better known. This excellent Columbia set should do much to make it so.

Symphony No. 3 ("Eroica"). Here the variety of choice possible is somewhat wider, as the Columbia, Odeon, and Victor versions have to be considered. Dr. Weissmann's set (reviewed in the December issue) was hailed at the time as one of the finest of all old-process recordings—but even the impossible comes to pass and the master recording of yesterday must fall into eclipse behind the master recording of today. Albert Coates' Victor version (reviewed in this issue) simply carries off all honors. The Columbia set by Sir Henry Wood and his New Queen's Hall Orchestra (reviewed in the March issue) has many good points, but Coates is so fine that a question or a comparison even is impossible. The "Eroica" is Victor unanimously.

Symphony No. 4. The Columbia version is the unanimous choice here. Sir Hamilton Harty and his Halle Orchestra add another recording jewel to their crown with this set (reviewed in this issue). Weissmann's Odeon version was a good one in its day—but Harty's set is both of today and tomorrow! Don't miss this splendid recording of a quaint and all too little known work!

Symphony No. 5. Now we come to the real problem of the day! Before the advent of the electrical recording the Fifth Symphony recordings were an almost unsolvable puzzle. As stated in the note to Dr. Mead's letter (December issue, page 126) the version preferred at the studio was no single set, but a composite one made up as follows: First movement, Polydor (the old version by Seidler-Winkler); second movement, Odeon, with Polydor a close second; Scherzo, Columbia (the acoustic version by Wood), and Finale, Toscanini's recording for Victor. After long study and consideration this composite version was selected, not to give as many companies as possible a chance—as a few persons mistakenly supposed—but to secure for each movement the interpretation most ideally suited for it. For example, Seidler-Winkler first and second movements were fine, but his Scherzo was very poor, while Wood's Scherzo was very good and his first movement poor. Toscanini's Finale, of course, was a marvellous work for its time (what a pity he did not record the whole symphony!) and even today when we played it right on the heels of all the remarkable new electric versions, we all agreed that if Toscanini had had the same advantages the new men have, he would have left them all in the rear.

Three new electrical sets of the Fifth have come into the Studio—and we are as much at a loss as we were before, because all of them are good and in many parts excellent. (Weingartner's Columbia and Furtwaengler's Polydor versions are reviewed in this issue; Ronald's Victor set in the March number.) It is impossible to say that one or another should be chosen; everything depends upon the individual and his tastes and distastes. But as an indication, let us suggest a choice as follows: for those who prefer the orthodox reading, finely played and recorded, Weingartner's Columbia set, an effective and yet tempered and sane version in which one can find nothing to question or to be puzzled over, except perhaps the rather rapid tempo of the second movement. For those who look for electrifying brilliance and power, with the capabilities of the modern orchestra and recording exploited to the utmost, Ronald's Victor set will be preferred, especially if one has no objection to exuberance rather than nobility in the Finale. Finally, for those who wish a strangely dark and forceful reading, with an enigmatic and wry humor in the Scherzo, we advise Furtwaengler's Polydor set. Its second movement is the best of all, but the recording is by no means as faultless as that of the other two versions; the string tone in the upper registers is often thin and shrill.

So each must choose for himself, deciding what it is he looks for in the Fifth Symphony and then picking the set which most completely satisfies his desires. Whatever his choice, he will run no danger of getting a poor set. All three are good, but the varying types of interpretation necessitate each individual selecting the one which appeals to him personally.

(Bruno Seidler-Winkler's old-process Polydor version, mentioned before, should not be forgotten entirely. The other Polydor acoustic versions of the early symphonies hardly deserve serious consideration; they are far, far from the usual Polydor standard. The Nikisch set for H.M.V.—historical

series—should be mentioned again here; made in 1912, it was one of the first great symphonic recordings.)

Symphony No. 6 ("Pastoral"). There is no problem here. Weingartner's Columbia set (reviewed in this issue) should be chosen by all means. Of the acoustic versions, Dr. Weissmann's for Odeon is very good and is to be preferred to the Polydor. A new Polydor electrical set is announced, however, but has not yet reached this country. An excellent symphony for appreciation work, this Columbia set should have a great influence for good, for it is magnificently recorded.

Symphony No. 7. A problem no less difficult than that of the Fifth is presented by the Seventh. As stated in the review (in this issue) of the new Weingartner-Columbia version, this seems to be a symphony that is virtually impossible to record adequately. The only other electrical set is that by Strauss and the Berlin Opera House Orchestra (reviewed in this issue), recorded on only eight sides and considerably cut. It has not found very wide favor, as opinion varies a great deal over Strauss' interpretation. The only other complete version (Mörike's old-process set for Odeon) has not very much in its favor. From an interpretative standpoint, the withdrawn Victor version by Coates, mutilated as it was, has not been beaten, but of course it can hardly be considered. We hope to see him record the complete work in the supreme fashion he has done the "Eroica." Meanwhile, the Columbia set is the only complete electrical one. Those who object to Weingartner's reading and are not satisfied with Strauss' either must necessarily go without the Seventh for a while. The day that this symphony is adequately performed and recorded will see one of the greatest triumphs of the phonograph.

Symphony No. 8. What has been said of the Seventh is true to a lesser degree of the Eighth also. Weingartner's new Columbia set (reviewed in this issue) is a fine piece of recording and his second and last movements are to be praised. Weissmann's Odeon version is fair, but far from the high standard of the first three Odeon Beethoven sets, whose excellencies save them from going into the discard, acoustically recorded though they are. Again the Polydor old-process version (Klemperer) can hardly be considered. Undoubtedly the new Columbia is the best that is available today.

Symphony No. 9 (Choral). Weingartner's Columbia is the only electrical version. See the review by M.S. in the October issue and his note on the Coates-Victor set (mistakenly printed over incorrect initials) in the December number, page 139, for a complete discussion of the four versions (Columbia, Odeon, Polydor-Vocalion, and Victor). The final conclusion made at the Studio at the time and which has been unnecessary to revise since was that Columbia has easily the best all-round set. The Victor is second, but the fact that it is mechanically recorded puts it rather far behind, even although certain sections are the best of all. The Polydor set also has several fine points, notably its poetic slow movement. But the choice must be almost unanimously Columbia again.

In conclusion, we must further summarize the summary by saying that from the whole list of symphonies, the Coates-Victor "Eroica" and either or both the Columbia Second (Beecham) and Fourth (Harty) should not be missed by any music lover and owner of a phonograph. In fact, we shall make it more general by saying, "not to be missed by anyone," for if one doesn't own a phonograph he should buy an instrument if only to hear these works! Get these symphonies first by all means and then go as far as possible into the others, beginning with the Columbia "Pastoral" and the version of the Fifth best adapted to your personal taste.

It is hardly necessary to repeat again our grateful thanks to the manufacturing companies for making these splendid recordings available. We can best express our gratitude to them and best honor the memory of Beethoven by owning these works, playing them over and over, and learning them to the last note. One may hear them for years and still find something new on every re-hearing to admire and love!

A great writer once said, "Works that are written in blood and tears should not be read, but learned by heart!" So these Immortal Nine Symphonies of Beethoven should not be heard once, but many, many times, until their beauties have become a part of our very selves, their message of un-failing joy, courage, and nobility truly "learned by heart."

REVIEWS OF BEETHOVEN SYMPHONIES

The following recordings of Beethoven Symphonies, issued on the occasion of the celebration of the Centenary of his death, have been heard at the Studio for review:

No. 1. Columbia (Henschel and the Royal Philharmonic).

Reviewed below.

- No. 2. Columbia (Beecham and the London Symphony).
March issue, page 275.
- No. 3. Victor (Coates and the Symphony Orchestra).
Reviewed below.
- Columbia (Wood and the New Queen's Hall).
March issue, page 277.
- No. 4. Columbia (Harty and the Halle Orchestra). Reviewed below.
- No. 5. Polydor (Furtwaengler and the Berlin Philharmonic).
Reviewed below.
- Columbia (Weingartner and the Royal Philharmonic).
Reviewed below.
- Victor (Ronald and the Royal Albert Hall).
March issue, page 275.
- No. 6. Columbia (Weingartner and the Royal Philharmonic).
Reviewed below.
- No. 7. Polydor (Strauss and the Berlin State Opera House).
Reviewed below.
- Columbia (Weingartner and the Royal Philharmonic).
Reviewed below.
- No. 8. Columbia (Weingartner and the Royal Philharmonic).
Reviewed below.
- No. 9. Columbia (Weingartner and the London Symphony).
October issue.

All the above sets are electrically recorded and all, with the exception of the Polydor Fifth and Seventh, are complete.)

Symphony No. 1 (C major) Op. 2. Columbia Masterworks Set No. 57. 4 D12s. Alb. Price, \$6.00. Sir George Henschel and the Royal Philharmonic.

It will undoubtedly be something of a pleasant surprise to the average music lover to learn that Sir George Henschel, the distinguished conductor and composer, is still alive and—judging from this recording—far from impaired in his powers. The first conductor of the Boston Symphony Orchestra, he has lately lived more or less in retirement, emerging only on this occasion of the Beethoven Centennial to record one of his well known interpretations. This set therefore, possesses a unique value and interest on his account.

Reference to the First Symphony may be made to the review of Dr. Weissman's Odeon version in the November issue of THE PHONOGRAPH MONTHLY REVIEW, page 39. The new Columbia version is recorded in eight parts (instead of six of Odeon—which, however, is also complete) as follows: 1st movement (Adagio molto; Allegro con brio) Parts 1, 2, and 3.

2nd movement (Andante cantabile, con moto) Parts 4 and 5.
3rd movement; Menuetto (Allegro molto e vivace) Part 6.
4th movement; Final (Adagio; Allegro molto e vivace) Parts 7 and 8.

The recording, especially from Part 3 on, is of the high standard set by the other Columbia Beethoven recordings. The principal theme is taken at a very mild "Allegro con brio," but before the end of the movement the conductor manages to infuse a little more brilliance into his interpretation, which at first tends to impress one as somewhat lacking in vitality. But if it possesses the disadvantages of being the work of a very old man, it also possesses the advantages. The whole work is a remarkably faithful and characteristic example of the old German "classic" school and its value as such is naturally high.

In the second movement good advantage is taken of the powers of the modern recording in the fortissimos, but the minuetto as read in the old style seems rather lacking in fleetness and energy to ears accustomed to the newer and more virtuoso fashion. The Finale, too, may be thought wanting in "sparkle." The performance, apart from personal taste in the interpretation, is smooth and effective. The first of Beethoven's Immortal Nine is all too little known and it is to be hoped that many, attracted by the interest attached to the conductor, will remain to admire as well the simple and delightful beauties of the music itself.

Symphony No. 3 (E flat) "Eroica" Op. 55. Victor Music Arts Library Nos. 9034-8. 6 D12s A1. Price, \$9.00. Albert Coates and the Symphony Orchestra. (Beethoven: Allegretto in E flat is on the 12th side.)

For remarks on the "Eroica" refer to the review of the Odeon version, December issue, page 137; see also the review of the Columbia version in the March issue. By not repeating the scherzo before the trio and through the ability of the new recording to get more music on a side, Coates is able to get the work on 11 parts, as follows:

- 1st Movement (Allegro con brio) Parts 1, 2, and 3.
2nd Movement (Marcia funebre; Adagio assai) Parts 4, 5, 6, and 7.
3rd Movement; Scherzo (Allegro molto) Part 8.
4th Movement; Finale (Allegro molto) Parts 9, 10, 11.

There are some works whose merits cannot be estimated from the space devoted to the review. After one has said that this recording is a virtual masterpiece, the finest "Eroica" and one of the finest symphonic recordings ever issued, there is little left to say. Dr. Weissmann's Odeon "Eroica" was one of the best old-process sets and Sir Henry Wood's new version for Columbia has many good points,—but Coates is Coates! and his "Eroica" is absolutely incomparable.

From the two heavy tutti chords at the beginning to the powerful coda there is not a moment that this set does not hold the listener almost spellbound. Perhaps one might say the third movement is not quite so superlatively excellent as the others, but one can find no actual fault—it is only that the others are so movingly impressive that they set a standard impossible to maintain throughout.

Perhaps repeated hearings may disclose some passage with whose interpretation or performance one might quarrel—one almost wishes so in order to be convinced that Coates is human after all and not a superhuman! But it is very much to be doubted that we can ever have anything but the most unrestrained praise for this outstanding recording or anything but the heartiest congratulations to the Victor Company for making such a masterpiece available.

Symphony No. 4 (B flat) Op. 60. Columbia Masterworks Set No. 47. 5 D12s Alb. Price, \$7.50. Sir Hamilton Harty and the Halle Orchestra.

The Harty-Halle recording of Mozart's Symphony No. 35, their first under the electrical process, made us predict that their future works would be worth looking forward to with unusual anticipation. This present set bears out that prophecy in striking fashion and it can be given almost unreserved praise. The recording allows the Halle Orchestra to show to its full advantage and the timpani and wood wind in particular bear off high honors, although the strings (especially in the lovely second movement) possess as full and rich a tone as can be desired.

The Fourth Symphony, strangely enough, is little known and seldom played. Yet in its infectious gaiety and naive tenderness it is one of the most individual of the whole Nine. It is indeed fortunate that it has been recorded so finely; now, perhaps, it will be able to attain the popularity it truly deserves.

The movements and parts are as follows:

- 1st movement Adagio; Allegro vivace) Parts 1, 2, and 3.
2nd movement (Adagio) Parts 4, 5, and 6.
3rd movement; Menuetto (Allegro vivace) Parts 7 and 8.
4th movement; Finale (Allegro, ma non troppo) Parts 9, 10.

Although the effect of the symphony as a whole is one of jollity and lightness, a work of pure joy and serenity between the stormy passions of the "Eroica" and the Fifth, the slow and mysterious Introduction gives no indication of the mood that is to follow. The Allegro, however, coming towards the last part of the first side, establishes the feeling of sunny sportiveness mingled with simple loveliness which pervades the work. The themes dance along in the most delightful fashion imaginable and the bassoonist in particular never has a better chance to cover himself with glory. Sometimes described as the "clown of the orchestra," the bassoon's humor here is of the kindest and jolliest sort. One can hardly believe it to be the same instrument that serves Tchaikowsky's lugubrious and funereal imagination.

If in the first movement (in the words of the annotator of the Halle Orchestra's program books) "we seem to have been listening to the familiar conversation of a delightful talker, brimful of humor and sportiveness, with an occasional lapse into the serious, but for the most part maintaining a tone of kindly easy *badinage*," the second strikes a deeper, more powerful emotional note. An *obstinato* figure is heard at the beginning and its rhythm dominates the movement throughout. The first theme is given to the strings and the second to the clarinet; both are among Beethoven's most beautiful melodies. At the end, the *obstinato* figure returns for the last time on the timpani, solo, recorded in most realistic fashion.

The scherzo-like Menuetto seems to belong more to the latter than to the earlier period of Beethoven symphonies, characterized as it is by vigorous, somewhat heavy energy, and by its daring (for the time) return to the trio after the repetition of the minuet, followed by a final return to the first

theme. The Finale is one continuous fleet and flowing stream of genial humor—one of the most delightful things in all music, capturing a mood that is perhaps the most elusive in all the world: genuine childlike joy. Beethoven, like many a lesser man, could sometimes be childish, but here he achieves in expressing the sincere emotions of childhood—a very, very different thing.

It is sufficient to say that Sir Hamilton Harty and his orchestra recapture Beethoven's genius perfectly; not a single passage strikes a false or jarring note. To the exquisitely planned interpretation and faultless performance is added an air of finely unrestrained abandon without which the result would be "scholarly"—and untrue to the spirit and inner life of this symphony, written with the clear fresh mind of a child and the technical hand and surety of a master.

Symphony No. 5 (C minor) Op. 67. Columbia Masterworks Set No. 48. 4 D12s Alb. Price, \$6.00. Felix Weingartner and the Royal Philharmonic.

(See also the review of the Victor version by Sir Landon Ronald and the Royal Albert Hall Orchestra, March issue, page 275.)

The parts are distributed here as in the Victor version: first and second movements, two parts each; the Finale begins midway on Part 6, after one and one-half sides for the Scherzo.

Weingartner is that rare thing in this modern world, a perfectly consistent man. His readings can be predicted in advance to almost the exact shading and phrasing of every passage, and with unvarying exactitude he fulfills one's prediction. His is the way of the orthodox, but it is that of the skilled and intelligent orthodox and it is the way that will appeal to those who are dismayed by the re-juvenated fire of Sir Landon Ronald and the daemonic fury and wry humor of Wilhelm Furtwaengler in their respective Victor and Polydor version of this Fifth Symphony.

The second movement only should be excepted; the surprisingly hurried tempo taken here is a rather strange choice and one that will hardly find wide favor. Elsewhere, the performance is as finished and balanced as one has learned to expect from Weingartner, whose Beethoven interpretations have been so well known and admired for these many years.

Symphony No. 5 (C minor) Op. 67. Polydor Nos. 69855-9. 5 D12s. (Beethoven: Duo for 'Cello and Viola played by Rudolph and Paul Hindemith on the 10th side.) Wilhelm Furtwaengler and the Berlin Philharmonic.

This version is as different from that of Ronald's and Weingartner's as they are from each other. Both the recording, the interpretation, and the arrangement of the parts vary from those of the other sets. Nine sides, instead of the usual eight, are taken as follows: 1st movement, Parts 1 and 2; 2nd movement, Parts 3, 4, and 5; Scherzo, Parts 6 and 7, the finale beginning about the middle of 7 and continuing through 8 and 9.

The recording is far from being as faultless as that of the other versions. While there is plenty of volume and depth to the tuttis and middle and lower register passages, in the higher registers the weakness of the Polydor electrical recording is again apparent.

The reading is easily the most individual and distinctive of all the various sets, new and old, yet heard at the Studio. While it is sure to shock the orthodox followers of the old school, it will undoubtedly appeal to those who have grown somewhat jaded with this perennially popular work. It is a reading of strange and dark power, almost ferocious at times in its unbridled passion. This Scherzo is performed in most peculiar fashion with the most vivid and abrupt contrasts. Perhaps the unusual effects are the result of the recording, but I should prefer to believe it due to the sardonic, twisted humor which Furtwaengler sees and brings out in this movement. The timpani strokes in the "bridge" between the Scherzo and Finale are practically inaudible, but the crescendo is most impressively made. The second movement is without question the best of any version yet issued.

An original Fifth rather than a perfect one. Perhaps not many will care to have its forceful individuality at the cost of brilliance and finish, but those who are willing to pay that price will find much to repay them.

Symphony No. 6 (F major) "Pastoral," Op. 68. Columbia Masterworks Set No. 61. 5 D12s Alb. Price, \$7.50. Felix Weingartner and the Royal Philharmonic.

The composer wrote at the head of this work, "More an expression of feeling than a painting," and this quality prevents it from being actually the first great piece of "program-music," mildly programmatic though it is. Though conventionally divided into four movements, either three or five would be more effective, as "The jolly gathering of country folk," "The Storm," and "The shepherd's song and gladsome feelings after the storm" are better separated into their three natural divisions or grouped as one. In this set, the 1st movement (Awakening of serene impressions on arriving in the country; Allegro, ma non troppo) occupies Parts 1, 2, and 3. The 2nd movement (Scene by the brookside; Andante molto moto) is on Parts 4, 5, and 6. The storm begins near the end of Part 7 and is concluded on the next side; the shepherd's song and the "gladsome and thankful feeling after the storm" (Allegretto) occupies the rest of the set.

Vincent d'Indy in his book, "Beethoven," writes, "Nature was to Beethoven not only a consoler for his sorrows and disenchantments; she was also a friend with whom he took pleasure in familiar talk, the only intercourse to which his deafness presented no obstacle." The "Pastoral" is Beethoven's tribute to his great love and his last attempt in symphonic writing to catch the simplicity of his early works, with no overcasting of the spiritual maturity that is present even in the "Little Symphony," No. 8. More than any other—even the popular Fifth—this work might be used as the introduction to Beethoven's (or all) symphonic music, in appreciation courses.

The descriptive titles of the various movements indicate their content better than any analysis and, indeed, the latter is hardly in place in connection with this work of rustic merry-making and thanksgiving. The calls of the nightingale (on the flute) quail (oboe) and cuckoo (clarinet) in the coda of the second movement (the end of Part 6) might be mentioned, however, and also the interesting bassoon part in the third movement (Part 7) which has been called by one writer, "One of Beethoven's jokes. This second theme is supposed to suggest the playing of a small band of village musicians in which the bassoon-player can get only the notes F, C, and octave F out of his ramshackle old instrument; so he keeps silent whenever this series of three notes will not fit into the harmony. After being played through by the oboe, the theme is taken up by the clarinet, and finally by the horn, the village bassoonist growing seemingly impatient in the matter of counting rests, and now playing his F, C, F, without stopping."

As in the case of Beecham's Second, and Coates' "Eroica," and Harty's Fourth, the recording and performance of Weingartner's "Pastoral" can be given almost unreserved praise. If he does not display the spiritual and intellectual subtleties of the others' readings, the character of this work hardly gives him an opportunity to do so. Here, his distinctive style was never better represented; indeed, one can hardly imagine a more effective presentation either of the symphony or of Weingartner's conducting. The recording also surpasses itself here, reaching perhaps the highest level of all the excellent Columbia Nine.

Without a doubt, Weingartner's finest recording—and we do not forget his famous Berlioz' *Fastasique*!

Symphony No. 7 (A major) Op. 92. Columbia Masterworks Set No. 63. 5 D12s Alb. Price, \$7.50. Felix Weingartner and the Royal Philharmonic.

Weingartner again—although hardly on the heights reached in the "Pastoral." For some unknown reason the Seventh seems to present a problem that is almost unsolvable by recorders and recording conductors. (See the note on page 127 of the December issue and Mr. Gerstle's letter in the Correspondence pages for January.) Weingartner's scholarly reading of the Seventh in the old Columbia acoustic set will be well remembered. Here his conception of the work receives all the benefits of the modern recording and both he and the orchestra profit much by their opportunity. Note particularly the timpani throughout and the lovely string tone in the second movement.

The movements are as follows:

- 1st movement (Poco sostenuto) Parts 1, 2, and 3.
- 2nd movement (Allegretto) Parts 4, 5, and 6.
- 3rd movement (Preston meno assai) Parts 7 and 8.
- 4th movement (Allegro con brio) Parts 9 and 10.

Weingartner takes the introduction finely, but from then on the present reviewer cannot find a great deal to praise. The orchestra plays well, the conductor has a planned and balanced reading in his mind—but some quality of vitality seems to be lacking. Undoubtedly, this is a personal reaction, the old question of interpretation and taste again coming up. But the reading is characteristically Weingartner and those who dislike the oftentimes brutal and extreme liberties taken by the conductors of the new school will find themselves on safe ground here. It is the orthodox version again—carefully planned and executed in every detail. Whether we agree with him or not depends upon our personal likes and prejudices; but in any case we must give him full credit for achieving so well exactly what he set out to accomplish.

Symphony No. 7 (A major) Op. 92. Polydor Nos. 69836-9. 4 D12s. Richard Strauss and the Berlin State Opera House Orchestra.

To Richard Strauss the honor was given of conducting the first Beethoven symphony to be electrically recorded in Germany. The recording itself is for the most part very fine here, much richer and fuller than some of the other Polydor electrical works. In the upper registers the strings still tend to sound a little pinched and thin, but elsewhere the resonant body of string tone is excellent.

Unfortunately the old practice of "cutting" has not been entirely abandoned and to crowd the work on eight sides some good-sized portions had to be omitted. The first movement is given three sides, the second and third two each, and the Final but one (a long cut is made here).

Strauss' interpretations always seem to arouse considerable debate and discussion and it depends largely upon one's personal taste whether he will enjoy Strauss' readings or not. The present reviewer personally gets more pleasure from this set than any other of the Seventh, excepting perhaps the old one by Coates, but other listeners fail to agree with him.

Whatever one's reaction to the interpretation, it must be conceded that the performance is of very high calibre throughout and that Strauss is very successful in executing his reading according to his own plan.

A set that will be either greatly liked or intensely disliked according to the hearer's tastes.

Symphony No. 8 (F major) Op. 93. Columbia Masterworks Set No. 64. 3 D12s Alb. Price, \$4.50. Felix Weingartner and the Royal Philharmonic.

The Eighth, like the previous symphony, also seems to present unusual difficulties for recording. But Weingartner makes a brave attempt to overcome them. The ever-popular Allegretto, perhaps the best known excerpt from the symphonies, is excellent indeed, apart from a slight raggedness in the opening attack. For many people the Eighth is important for this movement alone and they will surely find great pleasure in this delightful recording of it. The whirling Finale, too, deserves praise.

The first and last movements are in two parts each; the second and third in one each. The electrical recording enabled the complete work to be recorded on six, instead of the previous seven, sides. The old Weingartner Eighth is still well remembered, but the new recording and consequent benefit to the performance work remarkable improvements. As in the Seventh, the reading is thought out and executed with the greatest of care and the result is an erudite version that will win a distinctive place for itself.

The history of these two symphonies (Nos. 7 and 8) is an interesting one, in which the name of Mälzel, the famous maker of automata and the metronome—so cordially detested by all beginners on the piano!—plays a large part. Those who wish to learn all they can about these works should look up the history as it adds much to the interest of the symphonies themselves.

COLUMBIA 67273-D—Beethoven: Coriolanus Overture. D12. Price \$1.50. Mengelberg and the Concertgebouw Orchestra of Amsterdam.

The third of the series of Mengelberg recordings made with his own Concertgebouw orchestra and without doubt the best yet issued. A stirring reading of the great tragic overture, one of Beethoven's finest works in this form, effectively recorded. Undoubtedly one of the best Beethoven overture recordings available today.

Other Orchestral Works

Victor 9049—Wagner: *Götterdämmerung*—Siegfried's Death Music. D12, \$1.50. Albert Coates and the Symphony Orchestra.

The greatest of all Coates' Wagnerian recordings is at last made available. No one recording can ever be called "the finest record ever made," but this one certainly comes closest to achieving that distinction.

One might wish that the beginning was made with the solo drum beats as in most concert performances, instead of the measure or two of introduction; also that the title were corrected as given above. The piece is not a *Funeral March*, but *Funeral Music* for the dead Siegfried, a summing up of his life and achievements, a glorification of the hero and a mighty lament for the death of an *Übermensch*.

The recording and performance are not "great," they are not "superlatively fine," they are simply unbelievable! I am sure I am but one of many who, if forced to choose but one single record to keep from all the great treasure mine of recordings available today, would unhesitatingly pick this one.

VICTOR 6624 and 6625—Wagner: *Rienzi* Overture (3 parts) and *Götterdämmerung*—Finale. 2 D12s, \$2.00 each. Leopold Stokowski and the Philadelphia Orchestra.

A recording that can be curiously compared with and curiously contrasted with that of the previous one. The perfection, the consummate surety, the inevitableness of Coates' masterpiece are lacking here, yet there is a power that, unrestrained though it is, cannot fail to sweep one off his feet. In the words of a recent correspondent, this is a "knock-out" recording! Certainly we have never heard anything at the Studio that could at all approach it as far as actual realism and volume go. Heard from the next room, the realness of the string tone, in particular, is one of the most remarkable of all the remarkable accomplishments of the new recording. Of course the powers of the new process are carried to excess and the greatest progress will be made after these electrical geni have become a little more tamed, but if one wants a real "thrill," nothing can be recommended as more thrilling than this.

Part one of *Rienzi* is practically faultless, but later in the work there are several passages when the reading rather jars on me. Dr. Stokowski seems to have become so fascinated by the power under his control that he neglected to direct it carefully enough. The *Götterdämmerung* Finale, on the other hand, although if anything even more powerfully recorded, does not have the air of carelessness that pervades the latter parts of *Rienzi*.

It would be impossible to begin to point out details of the recording for special notice; the felicitous use and recording of the triangle, until recently impossible to record, should not be overlooked, however.

VICTOR Music Arts Library Nos. 9050-4—Tchaikowsky: Symphony No. 6 (B minor) "Pathétique." 5 D12s Alb. \$8.00. Albert Coates and the Symphony Orchestra.

Coates again—and it is hardly necessary to say more! All those who know his great recording of Tchaikowsky's Fifth, made under the old process, will be able to estimate the worth of the *Pathétique* with all the benefits of the electrical method. It is impossible to listen to these records critically, one just listens!

The first movement is in four parts; the other three in two each. (One of the additional advantages of the new recording is the ability to increase the playing length of a disk.)

Of course all previous versions, even the beautiful one of Dr. Weissmann for Odeon, the best of all the old sets, are automatically put out of the running by Coates' recording, which ranks with his "Eroica" at the top of the recorded symphonies' list.

On hearing works like these, one realizes more and more that further progress can lie only in further refinement and finish, the principal problems of recording have now been so overwhelmingly overcome. Advance in the future must necessarily take some new direction, probably along the line of longer-playing records.

In the meantime the only question confronting the record buyer is not, "What shall I get?", but, "How shall I get them?" Money rather than discrimination is now the prime requisite for the enthusiast!

BRUNSWICK Johann Strauss: Artist's Life and Tales from the Vienna Woods Waltzes. D12, Price, \$2.00. Mingleberg and the New York Philharmonic.

Mr. Mengelberg is apparently as omnipresent in his recording appearances as in the concert hall! Records by him are available in all three of the leading companies' catalogues. This Brunswick "longer-playing" record contains two of his famous waltz performances. Both are well played and recorded, but the Artist's Life Waltz in particular should be given special commendation: it is a splendid reading matched by an effective performance. We cannot have too much Johann Strauss, especially as given here where a suitable compromise is made between the two extremes of the "salon" interpretation and the over-brilliant concert hall performance.

Chamber Music

SUMMARY OF BEETHOVEN RECORDINGS

An extended summary is hardly necessary as in many cases there is only one version issued of a work. However, in some cases the choice between the existing versions is a difficult one; perhaps the following comparison, used in connection with the reviews themselves, may be of help in making the wisest and most suitable choice.

The Brunswick, Columbia, and Victor versions of the Kreutzer Sonata are all very good. The Columbia, as stated, is the most "romantic" one, the Brunswick the most realistic, particularly from a recording standpoint, and the Victor is an excellent all-round set. One might say that the first movement lies between Brunswick and Victor, the second between Columbia and Victor, and the third is easily Columbia. The shorter Brunswick set has its advantages, but for those who wish the longer versions a choice must be made between Victor and Columbia, according to one's preference for a finished "exquisite" reading (Victor) or a "romantic" one (Columbia).

The Quartets Op. 18, No. 2, and Op. 135, of which both the Flonzaley and Lener Quartets have made recordings, do not present a difficult problem as the Lener-Columbia sets are in both cases superior both as far as interpretation and recording go. (An exception must be noted as before of the third movement of Op. 135 of which the Flonzaley version is preferable.) As stated in the reviews, the Flonzaley readings are too high-tensioned, nervous, and the recording is lacking in the rich sonority of the others.

Coming to the piano sonatas, the "Moonlight" is easily preferable in Bauer's Victor version. Both of Murdoch's recordings, the Pathetique and the Appassionata are to be recommended as skilled and effective performances, excellently recorded.

In summing up the complete list of chamber music issued for the Centennial, we should advise the purchase of sets as follows. First, the Columbia Quartet Op. 18, No. 2, or Op. 59, No. 3; and the Victor "Moonlight Sonata." Secondly, one of the Kreutzer Sonatas (for the average person we might recommend the Brunswick version, but see also the comparison above), the Columbia Quartet Op. 95, and the Pathetique or Appassionata Sonata, and the Victor Romance in F by Thibaud. The music lover of more developed training and tastes will of course want the quartet Op. 135 and he will undoubtedly agree with us that excepting the third movement, the Columbia version is preferable.

CENTENNIAL CHAMBER MUSIC REVIEWS

The following string quartets have been issued in connection with the Centennial of Beethoven's death and are reviewed as indicated:

- Op. 18, No. 2. Victor (Flonzaley Quartet). Reviewed below.
- Columbia (Lener Quartet). Reviewed in the March issue.
- Op. 18, No. 4. Columbia (Lener). March issue.
- Op. 18, No. 6. Columbia (Lener). March issue.
- Op. 59, No. 1. Columbia (Lener). To be reviewed later.
- Op. 59, No. 2. Columbia (Lener). March issue.
- Op. 59, No. 3. Columbia (Lener). March issue.
- Op. 95. Columbia (Lener). March issue.
- Op. 135. Victor (Flonzaley). Reviewed below.
- Columbia (Lener). Reviewed below.

Also the following trio, sonatas, etc.:

- Trio, Op. 97—Columbia (Sammons, Squire, and Murdoch). March issue.

Kreutzer Sonata Brunswick (Hubermann and Schultze). Reviewed below.

Columbia (Sammons and Murdoch). Reviewed below.

Victor (Menges and de Greef). November issue.

"Moonlight" Sonata Victor (Harold Bauer). November issue.

Columbia (Ignatz Friedman). March issue.

"Pathetique" Sonata Columbia (William Murdoch). March issue.

"Appassionata" Sonata Columbia (William Murdoch). Reviewed below.

Cello Sonata, Op. 69 Columbia (Salmond and Rumschisky). November issue.

Romance in F Victor (Jacques Thibaud). February issue.

COLUMBIA Masterworks Set No. 65—Sonata Appassionata, F minor, Op. 57, for pianoforte. 3 D12s Alb. Price, \$4.50. Played by William Murdoch.

One of the best known of all Beethoven's works for piano; truly an "impassioned" sonata, a torrent of sound expressing all the overflowing passion of the composer's heart. The recording here is in every way up to the high Columbia standard and the performance itself is well balanced and executed. Mr. Murdoch is to be commended for not making a funeral march out of the Andante con moto, an error that many pianists fall into. The reading is not of the super-impressive virtuosity to which we have become accustomed to from our leading concert pianists, but one of more restraint even if less brilliance.

BRUNSWICK 50062-4—Kreutzer Sonata for violin and piano, A major, Op. 47. 3 D12s. Price, \$2.00 each. Played by Bronislaw Huberman and Sigfried Schultze.

COLUMBIA Masterworks Set No. 53—Kreutzer Sonata. 5 D12s Alb. Price, \$7.50. Played by Albert Sammons and William Murdoch.

(See also the review of the Victor version by Menges and De Greef in the November issue, page 40, with a comparison of the old Columbia and the Polydor sets.)

The Brunswick set is a significant one, representing as it does the first recording of the Brunswick-Balke-Collender Company of a serious composition occupying several records. The recording itself is very striking. A violin has perhaps never been recorded with such effective realism before. Note particularly the opening measures of the violin, solo! The work cannot be cut very much, since the Brunswick "longer-playing" records are able to hold so much more than the ordinary disk. I should guess that the first and last movements were practically complete and the variations somewhat abbreviated (in the rush of Centennial recordings, there was no opportunity to follow the score). In this case, however, judicious cutting is to be praised rather than condemned, for only the most rabid Beethoven "fan" or violinist really desires all of the interminable and (let us whisper it) somewhat stupid variations in the second movement! The reading by Huberman and Schultze is competent and workmanlike, but not particularly noteworthy. Brunswick does so effectively in the recording, however, (as in the two movements of the Debussy quartet reviewed in the December issue) that one is anxious for them to do more works of the nature of these two. We trust this Kreutzer Sonata is only the first of a series of large scale works. If so, the others will be something to look forward to with anticipation.

The Columbia version of the same sonata by Sammons and Murdoch (remembered for their excellent old Columbia version, which of course was hopelessly mutilated) is as different from the Brunswick as can be imagined. Where the latter is conventional and realistic in the interpretation and performance, the Columbia set is above all romantic, rich in sentiment—fortunately not in sentimentality. The recording, although fairly good, can hardly be compared with that of Brunswick, but the reading will undoubtedly appeal to many more than that of Huberman and Schultze. The last movement is particularly fine; undoubtedly the best of all the available versions. (See summary for comparison of all the sets.)

VICTOR 1218-21—String Quartet in G, Op. 18, No. 2. 4 D 10s Alb. Price, \$6.00. Played by the Flonzaley String Quartet.

(See review of the Columbia version in the March issue, page 278.)

Again it is difficult to imagine a more striking contrast than that between the two versions of this delightful quartet. The Flonzaley's is the more brilliant, nervous, finished, of the two, but the Lener's, more restrained and yet more free in feeling and "abandon," will undoubtedly be the more appealing to most musicians. Of course, the Columbia version, as stated in the review, is an almost incomparable set, but I had expected the Flonzaleys to press it more closely than they do. The Victor recording here tends to thinness and over-brilliance, lacking the rich sonority of the Lener sets. Both the Victor and the Columbia recording are good, but the latter is the more suitable for a string quartet. That at least is a personal opinion gained after a careful study and comparison of the two sets. The Flonzaley's reading of the last movement (very alert and *deciso*) is a striking one, very different from the more good-natured, rollicking interpretation of the Lener four. Indeed, throughout one feels a high tension running through the Victor set, while the other gives one more of the feeling of relaxed attention that—to my mind at least—is the more appropriate state of mind for hearing a work in this form.

COLUMBIA Masterworks Set No. 60—Quartet in B flat, Op. 18 No. 2. 3 D12s Alb. Price \$4.50. Lener String Quartet.

A pleasing quartet, pleasingly performed and recorded. One accepts it as it is, a thoroughly competent if not outstanding version. The *adagio* introduction to the last movement is the most striking part of the composition itself. It speaks of the latter more than the earlier Beethoven. The sprightly *allegretto* that follows has a curious Berliozian tinge. Do my ears deceive me or does not the theme of the waltz in the Symphonie Fantastique bear a certain resemblance to that of the Finale?

VICTOR 1222-5—Quartet in F, Op. 135. 4 D10s Alb. Price, \$6.00. (The Menuetto from the Quartet in C minor, Op. 18, No. 4, is on the 8th side.) Flonzaley String Quartet.

COLUMBIA Masterworks Set No. 55—Quartet in F, Op. 135. 3 D12s Alb. Price, \$4.50. Lener String Quartet.

Here again the difference between the two famous quartets is very marked and here again the Lener-Columbia version must be given the edge of superiority. The only exception is the reading of the third (slow) movement, in which the Flonzaleys' performance—a most beautiful one!—is to be recommended. In the other movements the Lener Quartet cannot be surpassed.

This quartet, the last great work of Beethoven, is not an easy one either to hear or comprehend. But the wealth of genius contained in its pages repays all the study and understanding necessary for its full appreciation. What a pity the other movements as played by the Flonzaleys do not approach their reading of the third! Here is the quintessence of all the upward-striving earnestness of Beethoven's nature. But in the other movements, it is the Lener Quartet which fully catches the spiritual life that animates the actual notes. On listening to their performance of the pizzicato passage near the very end comparing it with the more literal reading of the Flonzaleys, one realizes more than ever before the necessity for insight as well as artistry on the part of the performers. The combination of the two makes a recording like this a monument not only to Beethoven but to all music.

R.D.D.

Choral

Columbia 50033-D to 50035-D, 3 D12s, \$1.50 each. Handel's Messiah recordings by Dr. Henry Coward and the Sheffield Choir assisted by Carrie Herwin, contralto. The long-looked for Messiah records which have found such wide favor in England are now made available here. The selections are as follows:

Lift Up Your Heads
His Yoke is Easy and His Burden Light
Behold the Lamb of God
And the Glory of the Lord
(Mixed chorus, organ and orchestra)
He Was Despised, and
O Thou that tellest Good Tidings to Zion
(Contralto solos)

The Creation (Haydn): The Heavens are Telling.
The recording is very good throughout. The per-

formances are in the characteristic style that has gradually become almost classic in England. All those to whom The Messiah means much should not miss these excellent excerpts from it.

897-D—Your Land and My Land, D10, 75c. Sung by the Columbia Male Chorus with the Singing Sophomores' version of Mother on the other side. Both numbers are from My Maryland. The former is very vigorously sung to the accompaniment of bugles, drums, and all the usual paraphernalia of the "stirring, patriotic" song.

Brunswick 3136—Lo, How a Rose e'er Blooming and Alma Mater, D10 75c. Sung by the Furman (S.C.) University Glee Club, J. Oscar Muller, Director.

3177—Alexander, Old New York University, and the Palisades, D10, 75c. Sung by the Glee Club of the New York University, Alfred M. Greenfield, Director. Two more records for Brunswick's already extensive list of college glee clubs. Both are well recorded.

Victor 35813—Beautiful Saviour and From Heaven Above (Christiansen), D12, \$1.25. The first recordings of the remarkable St. Olaf Choir, recently on concert tour throughout the country. Both singing and recording are excellent; a choral record of the highest grade.

20410—Hodie Christus Natus Est (Palestrina) and Crucifixus (Lotti), D10, 75c. Another splendid choral record, drawn from the Victor Company's Educational records (reviewed elsewhere in this issue). The Dayton Westminster Choir is the chorus. It would be a shame indeed if this coupling of two wonderful choral works, finely sung and recorded, should be overlooked or be thought to be exclusively for educational purposes.

79114—Popule Meus (Lamas), D10, 75c, Coro Mixto, sung in Latin. A third magnificent choral recording for which one has to go to the special supplements. This was drawn from the Mexican releases in the foreign catalogue. The Victor Company undoubtedly has the finest choral recordings in the world,—if one can only find them! Such records as these more than repay the time and trouble spent to ferret them out.

Vocal

Brunswick 30115—Goodbye (Tosti) and Annie Laurie, D12, \$1.00. Sung by Edith Mason. A fine voice rather poorly represented here.

15122—Arias from The Magic Flute and The Marriage of Figaro (Mozart) D12, \$2.00. More arias beautifully sung by Elizabeth Rethberg, who is always worth hearing, in spite of the handicap of the poor orchestral accompaniments she is given.

Victor 6556—The Palms (Faure) and Hosanna! (Granier) D12, \$2.00. Sung by the French tenor, Marcel Journet, with a powerful voice, powerfully recorded.

1226—Annie Laurie (Douglas-Scott) and Long, Long Ago (Bayly) D10, \$1.50. Sung by Hulda Lashanska. Another fine voice that is not represented here to its best advantage.

4004—Roses of Picardy and Lonesome, That's All, L10, \$1.00. Lambert Murphy in a coupling of semi-popular songs.

1227—Jesus, Lover of My Soul and Saved by Grace, D10, \$1.50. Reinald Werrenrath giving (in response to "insistent demands") two sacred songs the full benefit of his characteristic style. Well recorded.

6627—Mignon: Je suis Titania and Mireille—Gentle bird of the Morning, D12, \$2.00. The first Victor records of an American singer, Luella Melius, of the Chicago and other Opera companies. She possesses a pleasant coloratura voice, rather light in quality.

Columbia 50032-D—The Palms and Hosanna, D12, \$1.25. Sung by Lewis James.

SPECIAL

Victor's Special List of Educational Records

A short time ago on glancing through some special supplements issued by the Victor Company, we happened to notice in the Special List No. 2 of Educational Records some remarkable recordings not appearing in the regular catalogue. At our request the Victor Company very kindly sent to the Studio, not only the special records we suggested as suitable for review, but the whole long list. On going through these records carefully we have become more and more impressed with the possibilities now open to schools and those engaged in educational work. Moreover, altogether apart from the value of these records for educational purposes, many of them will be of interest to the general music lover. A number of the selections are unavailable elsewhere in recorded form and many more are here available at very reasonable prices. The average enthusiast and record collector is always on the look-out for the new and the unusual and since he is almost certain to miss this list unless special attention is called to it, the records are reviewed and described below. It should be remembered that they have been heard and judged from the point of view of the music lover rather than exclusively that of the teacher; and indeed we are confident their significance extends far beyond their direct purpose of use in schools.

Prefaced to the List No. 2 is a note stating that many schools have been handicapped by the cutting from the catalogue the long list of acoustically recorded educational works and that this new group—all electrically recorded—is put out to fill the need now existing.

As we are considering these records from a layman's point of view, it might be well to work backward from the list of instrumental selections of general interest (designed for high schools, etc.) rather than begin with the nursery and children's groups. Unless otherwise mentioned all records are double-sided ten-inch disks, priced at 75c each.

On 20342 the Victor Orchestra plays what is probably the first recording of the Love Song from MacDowell's Second Indian Suite; on the other side is an effective orchestral arrangement of From An Indian Lodge taken from the same composer's Woodland Sketches. Both are well played; a tom-tom is used, but not misused! MacDowell is represented by his piano compositions Witches' Dance, Nautilus, and To the Sea (the last two from his Sea Pieces) on 20396, as played by Hans Barth. The recording is excellent and the performances adequate. Barth has also made 20345, Mozart's Fantasia in D minor and Daquin's Le Coucou, a delightful little bargain in a piano record. His playing of Le Coucou is competent but not noteworthy and the first side is to be preferred.

20374 is another real "find," two of Järnefelt's delightful compositions, Berceuse and Praeludium. The string tone in the former is a little shrill, but the Praeludium is both well played and recorded. In a still higher class of honor comes 20410, choral numbers by Palestrina and Lotti (reviewed among the regular releases) sung by the Dayton Westminster Choir. It is listed among the "Music History" records.

Going back to the instrumentals, 20344 has Briccialdi's Wind Amongst the Trees, a flute solo, played by Clement Barone coupled with Boisdreff's At the Brook by the Venetian Trio. The first side is very good, the reverse of less interest. The Venetian Trio also plays transcriptions of Old Folks at Home and My Old Kentucky Home on 20362, while the only quartet record in the list is 20443 (Narcissus and Mignon Gavotte) by the Florentine Quartet. Undoubtedly these last two records have a place in the scheme of things, but it is hard to consider them either of the same musical or educational interest as the others. 20426 has a piccolo solo by Barone on one side (Song of the Nightingale) and a harp solo by Francis J. Lapitino (Autumn) on the other. William H. Reitz plays Minuets by Gluck and Mozart and Gavottes by Mozart and Gretry on the xylophone in 20440 to rather surprisingly good effect.

Royal Dadmun has a red seal record (D10, \$1.00) in the Music History List that is very interesting from the point of view of the selections chosen, Vittoria no core! (Carissimi, 1604-1674) and Come raggio di sol (Caldara, 1670-1736). Both are well sung and recorded.

Reading for children are represented by three records by Sally Hamlin, erstwhile wonder child. 20339 couples Riley's Raggedy Man and Our Hired Girl; 20340 combines Eugene Field's Wynken, Blynken, and Nod With the Sugar Plum

Tree, there is incidental music also; 20341 has Grimm's story of Rumpelstiltskin. The diction and recording are good and probably the children will be so absorbed in the pieces that they will not notice Miss Hamlin's somewhat affected manner.

The folk dance recordings recently made by the Mayfair Band in England for H. M. V. are now first made available in the Victor catalogue through three repressings for the Folk Dance Section of this Educational List. 20444 contains The Black Nag, Grimstock, Newcastle, Sweet Kate; 20445, Gathering Peascids and Sellinger's Round; 20446, Jenny Pluck Pears, Ruffy Tufty, and Parson's Farewell; all are arranged by the late Cecil Sharp. The Mayfair Band plays them well, but of course the main interest centers in the dances themselves. Sellinger's Round is one of the oldest; it was well known before Shakespeare's time and is mentioned several times in his works. Perhaps the Black Nag and Jenny Pluck Pears are the most interesting of those played here; they are in the old modes like many of the English folk songs and have a distinctive character all of their own.

Mention should also be made here of the ingenious method used when there is more than one selection on a side. The narrow ungrooved strip between the selections is retained, but a "run across" is made so that it is not necessary to get up and push the needle across the polished space. Consequently, the record may be played continuously or the desired piece easily picked out. This method is used throughout the Educational List.

American folk dances are represented by 20447, Money Musk No. 1, Money Musk No. 2 and three Virginia reels, Miss McCloud's Reel, Old Dan Tucker, and Pop Goes the Weasel; all played by the Victor Orchestra. Folk Dances of other lands are on 20432 (Dance of Greeting, Kinderpolka, I See You, and Carrousel), 20448 (Come Let Us Be Joyful, Broom Dance, and Bummel Schottische), 20449 (Little Man in a Fix and The Hatter), and 20450 (Klappdans and Shoemaker's Dance). The Victor Orchestra plays these, too, and is to be commended for its fine arrangements and performances.

The first two records of the list "Songs for Children" are settings of well known folk-tunes to kindergarten poems by the Baker Sisters of the Chicago National Kindergarten Elementary College (20073 and 20442—The Bunny, Pretty Pussy, Wild Wind, Evening Prayer, etc., etc.). Anna Howard sings them in simple and unaffected fashion. 20349 has ten songs from W. H. Neidlinger's "Little Songs for Little Singers" sung by Alice Green, who also does 20343, perhaps the most important record of the group. It includes eight short songs by noted composers: Spring Song (Chopin), Spring's Messenger (Schumann), Autumn and the Rose (Franz), Greetings (Mendelssohn), Morning Song (Grieg) and The Brooklet (Schubert).

The first of Erva Giles' three records is devoted to the Cradle Songs of Many Nations (20395) with Norway, Sweden, Germany, Bohemia, Japan, China, France, and Italy represented. The other two (20347 and 20348) are of songs taken from the New Series of Silver, Burdett, and Company and are by American composers for the most part. Miss Giles' voice is a pleasing one and the piano accompaniments are very good. (Throughout they are by Myrtle C. Eaver who deserves high praise.)

A little more difficult are the songs on 20441 (Granddaddy Longlegs, Touching, Katydid, and In Scotland, China, and Germany) by Edna Brown.

The next group is entitled Melodies and Instrumental Combinations for Children, played by the Victor Orchestra and the Victor Salon Orchestra. The three records of the first organization (20174, 20399, and 20401) include the following: Rock-a-bye Baby, Violin; Sweet and Low, Violin; Brahms' Lullaby, Viola; Adeste Fideles, Bells; First Nowell, Trombone; Nazareth, Cornet (the instruments named take the melodies), Gounod's Mirror Dance, Kjerulf's Elfenspiel, Tchaikowsky's The Witch and March of the Tin Soldiers, Schumann's Knight of the Hobby Horse, Kullak's the Clock, Boating on the Lake, and Skating, Godard's Postillion, Schytte's Peasants' Dance, Gurliitt's Waltzer, March, and Scherzo, Burgmüller's La Bergeronnette and L'Arabesque, Schubert's Waltz, and Saint-Saens' Tarentelle. The orchestral arrangements and performances are simple and effective, but mention should be made of the astonishingly slow tempo in which some of the pieces are taken. Schumann's Knight of the Hobby Horse, for example, or, in one of the records by the Victor Orchestra in the Fundamental Rhythms group, John Peel, etc. Perhaps the slow tempo is necessary for some purpose, but it would have been wiser to have chosen

pieces more adapted to being taken at that speed. In the two examples mentioned the whole character and the spirit of the music is lost. It would be unfortunate to have children gain a false impression of such fine works by hearing them played in a manner that destroys their individuality.

The Victor Salon Orchestra plays Gauthier's *Le Secret* and Finck's *Pirouette* on 20416 and Ganne's *La Czarina* and Alletter's *Rendez-Vous* (20416 and 20430). The arrangements are very effective and the performances admirably suited to the style of the selections. The Victor Salon Orchestra indeed does salon music with strikingly meritorious capability.

Fundamental Rhythms (20350 and 20351) by the Victor Orchestra includes: *The Bell* (French), *The Hunter* (Bohemian), *From Far Away* (Lithuanian), *Memories* (Finnish), *The Warning* (German) etc., etc., 18 in all, one group in 2-4 measure, the others in 3-4, 4-4, and 6-8. In addition words are available for most of the pieces and the keys are suitable for use of these records as accompaniments for singing. Also listed for use for rhythmic activity, and meter, phrase, theme, and form development are two records by Pryor's Band (35804 and 35805) *Onward Christian Soldiers*, *Soldiers' Chorus* from *Faust*, arr. as a March, and *Sousa's Stars and Stripes Forever* and *El Capitan* marches. The Victor Band plays Hall's *Tenth Regiment March* and the *Marsovia Waltz* on 20400, and the Victor Orchestra plays *Country Dances* of Weber and Beethoven, *Gavottes* of Handel and *Sapellnikoff*, and a *Giga* of Corelli on 20451. The last named and the first of the Pryor records are particularly outstanding.

This concludes the records in the List No. 2, but a number of others should be mentioned from the latest Educational catalogue of the Victor Company, *Addenda* of New Orthophonic recordings to a *Graded List* and *Educational Catalogue* of Victor Records for Home, School, and College. A most imposing title which should not prevent anyone interested from obtaining a copy of the catalogue which is as valuable as the title is long!

Among the *Melodies for Children* group should be mentioned three records of *Instrumental Combinations* (19926, 20150, and 20161) and also 20164 and 20079, all by the Victor Orchestra. A few specimen selections are Herbert's *Badinage*, *Piccolo*; Scherzo from the "Eroica," *Bassoon*; Kinsella's *Omaha Indian Game Song*, *Flute*; Meyerbeer's *Coronation March*, *Bass Clarinet*; Beethoven's *Cavatine*, *Oboe*, *French Horn and Piano*; Brahms' *Waltz*, *two Clarinets and Piano*; etc. A number of other rhythmical works are listed, including many marches.

The *Standard Classic Ballet Bar Exercises* (35801 and 35802—complete with book, \$3.50) have been reviewed previously in these pages. They are of great importance. The Victor Band (20214) has recorded a number of singing games, *Loo Loo*, *Oats*, *Peas*, *Beans* and *Barley Grow*, etc.

Also listed in this "Addenda, etc., etc." is a long selection of piano, vocal, and orchestral records drawn from the regular catalogue. In particular, the piano and orchestral works chosen represent the very cream of the splendid recent releases of the Victor Company. The piano studies by Hazel Kinsella, 20154, etc., etc., should also be mentioned again here.

The vocal numbers are for the most part hardly as well chosen as the instrumental ones, but a number of fine things are not overlooked.

Scattered among the lists are many of the "unusual" records mentioned in such high terms of praise in these pages recently. In short, the catalogue presents in convenient form most of the best Victor records.

We strongly recommend every enthusiast to procure a copy of this catalogue: the procuring of many of the works will follow naturally! The educational records oftentimes may be of more value in the home than in the school and those who wish their children to have the benefit of logical musical training will find them of invaluable assistance.

The greatest progress made in the phono-musical world is not always through the release of large-scale works and remarkable recordings. The issue of this Educational List is a factor that will play a most significant and vital part in American musical appreciation work.

S. M.

POPULAR VOCAL AND INSTRUMENTAL

Columbia has released a long list of popular vocal and instrumental selections this month. Ford and Glenn have two

to their credit, 869-D and 864-D; the first couples *When I First Met Mary* and *There's a Little White House*, the latter combines *Tell Me Tonight* and *Pal of My Lonesome Hours*. The duets are in smooth vaudeville style with the second side of the first record to be ranked best of the four selections. Charles Kaley sings *Muddy Water* and *High-High Up in the Hills* (886-D) with a rich, resonant voice, well recorded and Kenneth Casey touches the "sob stuff" chord in his *I've Lost All My Love for You* and *A Lonesome Boy's Letter Back Home* (884-D). Franklyn Baur is heard at his best in *Rosie O'Ryan* (879-D), undoubtedly one of his finest releases, but Lewis James, on the other side, hardly keeps up to the same standard in *I'm Looking for a Girl Named Mary*.

The Happiness Boys have two comic vocals this month (898-D and 875-D). The first couples, *I've Never Seen a Straight Banana*, with *Take Your Finger Out of Your Mouth*, *I Want a Kiss from You*, and the latter has the best of the four selections, *Bridget O'Flynn* coupled with *Where Do You Work-a John?* The tale of Bridget's encounter with her father is an amusing one.

The Giersdorf Sisters sing *In a Little Spanish Town* and *Blue Skies* (878-D) in rather fair trio fashion and Franklyn Baur is heard again in *If You See Sally* and *What Does It Matter* (888-D). In 14191-D, Clara Smith, the great Blues singer, couples *Cheatin' Daddy* and *You Don't Know Who's Shakin' Your Tree*.

The old mountaineer ballad is represented on two records (15125-D and 15126-D); in the first Riley Puckett sings *Take Me Back* and *Put My Little Shoes Away*, and in the second Al Craver has a modernized version of the famous old English Folk Song, *Barbara Allen*, coupled with *The Three Drowned Sisters*.

Among the popular instrumentals are a record by Henry Ford's Old Fashioned Dance Orchestra (877-D), *Bisbee's Waltz* and *Baxter's March* and one by the famous Ferera Hawaiian Instrumental Quintet (868-D), *Golden Showers* and *Hawaiian Sunset Waltzes*. Also 858-D (*Trail of Dreams* and *It Made You Happy When You Made Me Cry*), organ solos by Harold L. Rieder of a familiar and none too meritorious type; 876-D (*Perfect Day* and *Whispering Hope*) *Vibraphone Solos* by G. H. Green.

Art Gillham, the *Whispering Pianist* strikes a "pathetic" note in *Let's Make Up and Things that Remind Me of You* (892-D). Homer Rodeheaver and Doris Doe strike an "optimistic" one in *Satisfied There* and *The Unclouded Day* (872-D). Among the sacred records are 14191-D (*Christians' Home* and *It's Your Time Now*), congregational singing led by Rev. J. C. Burnett, and 15128-D (*We're Going Down to the Valley* and *If I'm Faithful*), by Smith's Sacred Singers. Faith Norris and the Tanner Boys sing *New Dixies* and *I Don't Reckon That'll Happen Again* (15124-D); Bessie Smith, *Back Water Blues* and *Preaching the Blues* (14195-D), and to conclude the list, Burnett and Rutherford present two vocal duets (*Lost John* and *I'll Be With You When the Roses Bloom Again*) on 15122-D.

Brunswick 10276 finds John Charles Thomas singing *Falling in Love* and *Calling Me Back to You* and In 3260, Homer Rodenheaver has two more gospel hymns, *Throw Out the Lifeline* and *Yield Not to Temptation*. Piastra, the violinist, has two well recorded gypsy solos on No. 10267, and Nick Lucas, the *Crooning Troubador*, croons *Looking For a Four Leaf Clover*, on 3439.

The Okeh Cut Ups give another version of *If You Didn't Know My Husband* and *I Didn't Know Your Wife* coupled with *She Said and I Said*, on Okeh 40770. Johnny Marvin turns in a prize winner with *Ain't She Sweet*, sung to the interesting accompaniment of clarinet and ukelele, on Okeh 40769; *Since I Found You*, the coupling, is hardly as effective. Vaughn de Leath turns out her best record of recent months in 40768 (*Muddy Water* and *Some of These Days*), but Laura Smith does better still with the *Hateful Blues* and *My Man Just Won't Work*, Okeh 8445, an excellent blues number. Eva Taylor in 8444 (*I Wish You Would* and *If I Could Be With You*) is very soulful and lamentive, but the Second Baptist Church Trio, in 8446, do their best to be cheerful in *He'll Fix It All* and *I Want to be There in Time*. Congregational singing is represented by 8441, with a sermon by Rev. Sundown Jesse; Hawaiian numbers by Hawaiian Medley and *In a Little Spanish Town* (40763); and an instrumental duet by *Sunshine* and *Wildcat* (40762) played by Venuti and Lang on the violin and guitar.

Among the Victor popular vocal and instrumental records, Harry F. Reser leads with two novelty banjo solos, *The Clock and the Banjo and Lolly Pops* (Victor 20439), the latter is especially noteworthy. Henry Burr sings *What Does It Matter?* and Lewis James sings *Let's Forgive and Forget* on 20490, songs which the supplement honestly describes as departing neither from the "obvious or the familiar." Pauline Alpert has two piano solos in slow "movie-pianist" style on 20489 (*Tonight You Belong to Me* and *The Little White House*). The Revelers are rather below their usual standard in *Gems from Oh, Kay!* (35811—D12, \$1.25), but the Victor Light Opera Company, in the coupling, sings *Gems from Honeymoon Lane* with surprising volume and zest. The Silver Masked Tenor has two "sob stuff" numbers on 20438, *Dear Heart, What Might Have Been* and *Mammy's Little Kinky-Headed Boy*. Franklyn Baur and Jesse Crawford sing and play *It All Depends on You* and *I'm Looking for a Girl Named Mary* on 20463; *Trade and Mark* (The Smith Brothers leave their cough drops to sing *Hoosier Sweetheart* and *Ya Gonna Be Home Tonight?* on 20477; and, to conclude, Gene Austin (*Everything's Made for Love*) is coupled with Johnny Marvin's *How She Could Play a Ukelele* on 20478.

Dance Music

The leading companies are all pretty evenly matched this month as far as the quality of their dance records goes. The Brunswick releases are maintaining a constant high level, both the Columbia and Okeh lists include a number of outstanding pieces which would cause them to be ranked a little ahead, Columbia perhaps in the lead. The Victor records are all good, but none of them stand out to any great degree.

Leading the Brunswick records are *Delilah* and the *Sphinx* played by the Anglo-Persians (the former is especially noteworthy) *Everything's Made for Love* (very good) and *Song of the Wanderer* by Lopez and his orchestra, assisted, apparently, by the Merry-makers although the latter's name does not appear on the label. 3411 (*He's the Last Word* and *Je t'aime Means I Love You*) by Ben Bernie and his orchestra is fair, as is 3414 (*Muddy Water* and *Hello Swanee*); but 3444 (*Ain't She Sweet* and *Looking For a Four Leaf Clover*) deserves a most emphatic "good"! (Ben Bernie plays both these also.) The Clevelanders are hardly up to their standard in 3440 (*Pretty Lips* and *When I First Met Mary*), and the Park Lane orchestra is only fair: 3421 (*Sweeter Than You and Sing*) and 3454 (*'Deed I Do* and *I Love You But I Don't Know Why*). *Ain't She Sweet* (a popular number this month) is played also by Harry Richman's orchestra (3435) and *A Little White House* by Lee Sims (3462). Ben Selwin gives smooth versions of *Ev'ry Little While* and *Never Without You* on 3455, but Ernie Golden and His Hotel McAlpin orchestra are hardly heard at their best in *Who Do You Love?* and *Moonbeam Kiss Her For Me* (3458).

The Columbia dance list is a long one, easily led by the best version of *Muddy Water* yet recorded (Columbia 881-D) played by Dan Voorhees and His Vanities orchestra together with *Who Do You Love?* Paul Specht's *Yankee Rose* and *If All the Stars were Pretty Babies* (880-D) is also very good, the excellent version of the first marred only by the poor vocal chorus. The best popular waltzes of the month are provided by the Cavaliers on 889-D, *That Saxophone Waltz* and *Lazy River*. Next come the Californian Ramblers with a finely vigorous *Stockholm Stomp*, coupled with *I Love the College Girls*, on 883-D. Paul Ash throws all the energies of himself and his orchestra into *What Does It Matter?* and *You're the One for Me* (887-D). 891-D, too, is a record full of energy, although in this case volume seems the primary object of the Columbians (*Don't Sing Aloha and Proud*). Leo Reisman's *Lonely and Love Me All the Time* (890-D) so widely advertised, has strangely little to commend it, but Howard Lanin and his orchestra do well with *Forgive Me* and *Moonbeam Kiss Her For Me* (882-D). The Radiolites however, are only fair in *'Deed I Do* and *Coronado Nights* (885-D). Neither 893-D (*Rio Rita* and *Kinkajou*) by the Knickerbockers or 895-D (*Lily and Wandering in Dreamland*) by Ted Lewis and his orchestra are remarkable in any way. But for something really unusual, listen to 15127-D (*Ragtime Annie* and *Too Young to Marry*) by the North Carolina Ramblers; not a particularly pleasant record, but certainly an odd one. *Gravier Street Blues* by Clarence Williams' Jazz Kings is an excellent slow blues number and *Candy Lips* is also played well (15193-D). The Knickerbockers do fairly

well with *Delilah* and *I Found a Million Dollar Baby* (870-D) and Al Lenz, too, is good in *Sam the Old Accordion Man* and *If You Can't Tell the World She's a Good Little Girl*, *Just Say Nothing at All* (876-D), an excellent piece of advice as well as a good dance number!

First on the Okeh list come 40760 (*Ain't She Sweet?*) Ted Wallace and His orchestra and 40758 (*Some Sweet Day* and *Alexander's Ragtime Band*) by Miff Mole's Molars. In both, as in all the Okehs, the recording is astonishingly good. It certainly seems that Mr. Charles L. Hibbard, the Okeh Recording Director is able to get results impossible to anyone else. Nor is 40757 far behind; it couples *Crazy Word—Crazy Tune* with *There Ain't No Maybe in My Baby's Eyes*; the ending of the former is particularly striking. Both are played by the New York Syncopaters. Looking for a *Four Leaf Clover* by Mike Markel and His orchestra is fair (Okeh 40766), but the coupling, *Oriental Moonlight* is not distinctive. Neither is 40771 (*I've Never Seen a Straight Banana* and *I Wonder How I Look When I'm Asleep*), the former by Reser's Jazz Pilots and the other by Harry Raderman's orchestra. But 40767 is an interesting record, although not quite up to the same Goofus Five's release of last month. The *Farewell Blues* are coupled with a great "Shimmy," *I Wish I Could Shimmy Like Sister Kate!*

At the top of the Victor list come two fine tangos played by the International Novelty Orchestra (20454) *Dream Tango* and *Fate. Look Up and Smile* and *When Day Is Done* (20456) are by Nat Shilkret and the Victor Orchestra with plenty of life and volume. Shilkret also plays *Love Is Just a Little Bit of Heaven* and *Still Waters Waltzes* (20453) and is represented on 20464 with *School Day Sweethearts Waltz*; all are played with the sentimental stop wide open. On the reverse of 20464 Roger Wolfe Kahn plays *Delilah*, but hardly as well as the striking performance by the Anglo-Persians mentioned above. 20485 (*Kansas City Shuffle* and *Yazoo Blues*) by Bennie Moten's Kansas City Orchestra are the first of that organization for Victor; they present a sort of "refined" blues adapted for ball-room dancing. *Rio Rita* by Shilkret and the Victor Orchestra is good, but the *Kinkajou* on the reverse is hardly as effective (20474). Unremarkable, too, is 20476 (*At Sundown* and *Here or There*). The former by George Olsen and His Music and the latter by Waring's Pennsylvanians. Both bands have set such a high standard for themselves that one is rather disappointed in finding their releases to be only "fair."

Rufus.

Foreign Records

GERMAN

Odeon 10426 *Susanna* and *Dorfgrüsse* played by the Anton Bronsek Kapelle of Chicago is to be commended, but 13427 (*Sennen Bueb* and *Oceana Waltzer*) on the Handharmonika can only be mentioned—not described! But the prize of the month (if not for honors, at least for uniqueness) goes to Victor 68792 (*I've Lost My Heart in Heidelberg*, Polka, and *A Hard Battle*, Waltz) both by Heinrich Hopps Bauernkapelle, D12, \$1.25. It is worth the purchase price alone to hear the tuba player who, when time and again his comrades are weakening in "The Hard Battle," saves the day single-handed! Victor has among other German records this month, 79139 and 79170; the former two baritone solos by Wladyslaw Orchymowicz (Margaret and Bolshevik), and the second two accordion solos by Jan Wanat (Zyrardow Polka and *On the Barn Floor Mazurka*).

The two Columbia German records are led by 59037-F (*Blue Danube* and *Memories from Home Waltzes*), finely interpreted, if not so well performed, by Fisher's Dance Orchestra. 55063 (*Der Erste Kuss*, Waltz, and *Die Schöne Wetty*, Polka), is played by P. Müller's Banater Kapelle is characteristic German style.

Going back to the Victor German releases, we have the Moser brothers represented on two records 68793 (D12, \$1.25) and 79151 (D10, 75c) Yodel duets with accordion; the Peter Koskas Schupplattler Band in *Wedding Songs—Ländler* and *Winta Bona March* (68796—D12) assisted by a male chorus; the Tony Godetz Trio in *Tonblumen Potpourri* and *Konzert Gavotte* (79130—D10); and finally, Arno Seifert in two concertino solos, *Happy Hours Polka* and *Old Bavarian Clogging Waltz*, (79131).

IRISH

Perhaps the leading Irish record of the month is the special recording of *Echoes of Ireland* by the Dublin Concert Orchestra (Columbia 33135-F), but Allen McQuhae's singing of *Come to the Fair and Sound of the Irish Bells* drawn from the regular Brunswick releases will probably have an even wider appeal (Brunswick 3231), the former is particularly well done. Leading the rest of the Columbia list are two other releases of Seamus O'Doherty, *The Mountains O'Mourne* and *Bells of Shandon* in one coupling (33137-F) and *Norah and Molly Bawn* in another. Frank Quinn relates the tale of *McSorley's Twins* and *Good-Bye Mike—Good-Bye Pat* on 33138-F in characteristic style, while the *Fifth Avenue Bus Man* has the *Beauty of Limerick* and *The Real Old Mountain Due* for flute and voice on 33139-F. The Flanigan Brothers describe their visiting experiences in the *Flanigans Visitin' Killarney* and *An' Corrowath* (33136-F). For jigs and reels there are records 33140-F and 33141-F, the former coupling *I've Got a Bonnet with the Wind That Shakes the Barley*, and second, *The Drumsshambo jig with Miss Forkin's Fancy*. If the label is correct in stating that the latter record is played by a trio then the old assertion that one Irishman is equal to a dozen other men seems well borne out, for these three men play with energy and volume enough for a good sized orchestra!

Among the Victor releases the *Four Provinces Orchestra* leads with stirring renditions of *The Job of Journeywork*, *Long Hornpipe*, and *The Sandy Buchanan Highland Strathspey* (79090). The Flanagan Brothers are well represented: 79096 has *Paddy in London* coupled with *Avourneen*, the latter a solo by Michael Flanagan; and 79127 combines *Reviewing St. Patrick's Day Parade* with *The Blackbird*, *Exhibition Hornpipe*. Joseph Tansey, violinist, fiddles two reels and two jigs on 79115: *St. Patrick's Night*, *Cruiskeen*, *The Rose in the Garden*, and *Autumn Leaves*. Reels and jigs are also represented by medleys *The Green Groves of Erin* and *Drumraney Lass*, played on the concertina by William J. Mullaly on 79097. The Fitzpatrick Brothers are heard in comedy numbers (*The Piper at the Christening* and *An Armful of Cats*) on 79106; and three singers are heard to good advantage on numbers 79105, (*Joseph Lee in Tipperary Hills* and *The Men of the West*), 79126 (*Cornelius O'Sullivan in St. Patrick's Day* and *I'm a Man You Don't Meet Every Day*), and 79065 (*George O'Brien in The Blarney Roses* and *Skibbereen*).

RUSSIAN

There are two orchestral recordings from Columbia, 20095-F and 12049-F, the first (*Kosovo Vals* and *Videnie Poeta Vals*) by the Russian Columbia Orchestra and the second (*Kosovo Waltz* and *Poet's Vision Waltz* by the Russian Novelty Orchestra. There are no Victor Russian records this month.

MEXICAN

The Victor Mexican list, as always is full of interest, led of course by the outstanding choral recording of *Popule Meus*, reviewed elsewhere in this issue. *Margarita Cueto's* release for this month (79034, *Beautiful Marie*, arr. Zuniga, and *How Sad I am*, by Esperon) is hardly up to the standard set by her recent recordings mentioned with praise in these pages. The *Orquesta Tipica Mexicana* is heard in *The Ball* (Ramos) and the *Young Mare* (Ramos), 79093; and the *Banda Especial de la Guarnicion de Mexico* is as impressive as its title in 79179, *Zacatecas March* and *Himno Nacional de Mexico*. *Eosita Quiroga* sings two tango songs to guitar accompaniment on 79741 (*Sonsa* and *De Mi Barrio*); and the *Orquesta Internacional* has two releases, 79165 and 79166, *Fox de los Besos* and *Lolita Vals* on the first, and *Full-Hand Fox Trot* and *Encaje de Almagro*, *Paso Doble*, on the second.

ITALIAN

Raffaele Ralsauero leads for Columbia with *'N terra Surriento*, a Neapolitan tenor solo (Columbia 14270-F), with a record by Romanini (14269-F) close behind. Okeh's record by Alfredo Bascella of two Neapolitan songs, *Signor Console* and *Vicenza*, however, is undoubtedly one of the best Italian records of the month, although in Victor 68795, *Francesco Marina* (*Non Torno* and *Non e' Ver*) goes it one better! The *Orchestra Italiana Gerardo Iasilli* (79136, Victor) plays the *Lost Love Waltz* and the *Sky and Sea Mazurka*; and *Gilda Mignonette* sings *Poor Catherine* and *I Want to Kiss You*, on 79143. Concluding the list are three comic records, 79135 by *Giovanni Ferrante e Compagnia* (*Barese Dialect*),

79157 by *Eduardo Migliaccio* (*Farfariello*) and 79183 by *Compagnia Comica Victor*, the last two named being in the Neapolitan dialect.

MISCELLANEOUS FOREIGN

Victor 79153 (*Adored Mother*, *Mazurka*, and *Touching Glasses*) by the *International Octette* leads. Then comes Columbia 89-F (*Zita a Milovati Polka* and *Evening Whispers*) played in competent fashion by the *Grillova Ceska Kapela*. Columbia 88-F *Koliks Dala Vojak Svejik* and *Hubicek* (*Bohemian*) played by the *Fiserova Sokolska Kapela*. In the Victor Bohemian list is *Stare zlate easy* sung by *Vaclav Albrecht* and another good choral record, 79182, by the *Male Chorus*, *Pevecke sdruzeni Prazskych ucitelu*, singing *Shroup's Kde domov muj* and *Smetana's Posviacka* (*Dedication*).

Columbia 5126-F, sung by Benno Wunsch and 18180-F in the Polish list should be mentioned. Victor 79138 contains two band recordings with vocal refrain by the *Fr. Dukli Wiejska Banda*, and 79170 has two accordion solos by Jan Wanat.

Victor 79142 and 79155 lead the Scandinavian records this month; the first has two songs by August Werner finely sung, the second two songs by George Hultgren.

S.F.

Too Late for Classification

A number of fine dance records have come in at the last moment, led by Okeh 40779 (*Dixie Vagabond* and *If You See Sally*) by Lou Gold and his *Society Orchestra*. The recording here is splendid, another example of the skill of Mr. Charles L. Hibbard, the recorder of the Okeh Phonograph Corporation. The arrangement of *Dixie Vagabond* is very ingenious, introducing, and very effectively too, the theme of the second movement of Dvorak's *New World Symphony*. One of the oddest dance records of the month is Okeh 8450 (*All That I Had Is Gone* and *Lucy Long*) by Percy Bradford and His Gang. The former is the most heartfelt lament that one could imagine to be expressed in dance music. Okeh 40781 (*Kinkajou* and *Rio Rita*) by Sam Lanin and His Famous Players, and 40778 (*The Cat and Oh, Lizzie*) by Ted Wallace and His Orchestra are both pretty good. Also in the Okeh group are: 8452, impassioned prayer meetings led by the Rev. J. M. Gates; 40780 (*Dixie Vagabond* and *Roses for Remembrance*) by the Peerless Four; 8451 (*You Drove a Good Man Away* and *You Don't See Into the Blues the Way I Do*) by Lonnie Johnson; and 23080 (*Christos Voskres* and *Voskresenie Christovo*) sung in Serbian by Steva Obradovich to the accompaniment of a harmonium.

Among the Brunswick dance records are 3384 (*Frasquita* and *If Only I Might*) excellently played by the A. and P. Gypsies, sob stuff done superbly well by an almost symphonic jazz orchestra!; 3473 (*So Blue* and *What Does It Matter*) waltzes by Vincent Lopez and His Orchestra, done in effective fashion; 3441 (*Mine* and *Blue Skies*) smooth singing by the Merry-makers; 3477 (*Boneyard Shuffle* and *Buddy's Habits*) by Red Nichols and his Five Pennies—the *Shuffle* is very good; and finally 3464 (*It All Depends on You* and *Underneath a Weeping Willow Tree*) a good recording by Ben Bernie and His Orchestra.

The three Victor records are led by 20501 (*I Always Knew* and *When I'm in Your Arms*), a splendid example of "smooth" jazz played by the inimitable Paul Whiteman. The other two are 20500 and 20504, the first by the *Happiness Boys* (*That's My Hap-Hap-Happiness* and *Cock-a-Doodle I'm Off My Noodle*) and the second by Franklyn Baur (*I'll Take Care of You* and *At Sundown*).

Among the foreign records are two Italian ones: Odeon 9296 (*Visione in Sogno* and *Ii Vesiuvio*) a mazurka, and a polka by the *Orchestra Italiana*, and Columbia 60025-F (*Lunnanno Santa Lucia* and *Core malato*), two Neapolitan songs by Giuseppe Milano, tenor. Two Greek records are in the Columbia group, 56051-F and 56052-F, the former by Achilleas Poulos, tenor (*Jevaire Mane* and *Oushak Mane*), and the latter by Tetos Demetriades and made chorus, accompanied by a mandolin orchestra (*Se Touta Ta Spitakia* and *San i Ftiohi Karthia*). Last comes Columbia 55076-F (*Morgenrot* and *Lied der Landsknechte*) sung by the New York *Liederkranz* male chorus directed by C. R. Fuchs-Jerin; the first side in particular is an effective piece of choral singing and recording.

6628—Impromptu in A flat (Schubert, Op. 142, No. 2) and Etude in E major (Chopin, Op. 10, No. 3) D 12, \$2.00. Paderewski's first recordings under the electrical process are excellent indeed. The lovely Impromptu of Schubert is well known as a favorite encore piece of the great Polish Pianist. The Chopin etude, well called a nocturne of "larger growth" is less often played. The climax is worked up with surprising power and breadth; indeed throughout, the recording gives a more characteristic and faithful reproduction of Paderewski's concert hall performance than has ever been achieved before. A record to be highly recommended.

Columbia 5068-M—Prelude in C sharp minor and Prelude in G minor (Rachmaninoff) D12, \$1.25. Ethel Leginska's first recordings in this country. The publicity that has lately been hers has rather obscured the fact

that she is an excellent pianist and while these pieces are of the more familiar type, they disclose anew her abilities. The G minor prelude is to be preferred; it is excellently played and recorded. We may well hope for more works from her soon and that the Columbia Company, whose piano recording is incomparable, will give her the opportunity to do some of the larger works she excels in. She is particularly effective in works by Liszt and various moderns.

Brunswick 3357—Stradella Overture (Flotow) D10, 75c. Played by Vessella's Italian Band. Well played and recorded; an excellent band record in many respects, suffering only in comparison with the recent remarkable releases of Creatore and his Italian Band.

S.M.

Phonograph Activities

JUST as this issue is going to press we have had the pleasure of hearing from Akron, Ohio, of a new Phonograph Society that has been formed there. The Temporary Secretary is Mr. K. T. Ritterbusch and those living in the vicinity who are interested in the society should communicate with him, c/o The M. O'Neil Company.

At the first meeting temporary officers were appointed who are to act until permanent ones are elected. The program was given by Mr. Hantleman, one of the founders of the society and a well known phonograph enthusiast and lecturer on musical topics. Comparisons were made between acoustically recorded and electrically recorded works of various artists, giving a very vivid and interesting illustration of the difference in the records of the same artist, performing the same composition, but which were recorded by different processes.

Mr. Ritterbusch writes us further that Akron has a great many people who are record collectors and who are enthusiastic over the new electrical records and their place in the general education of the public. Many of these enthusiasts are authorities on music, one of them has a collection of over four thousand records, including every one that Caruso ever made, every opera ever recorded, and a record of every instrument that the manufacturing companies have recorded. At present this enthusiast is working on a complete listing of all recorded works, with particular attention devoted to showing the records which will show to best advantage various instruments, including even the balalaika and the little known kanoon and oud.

Surely, Akron seems to promise an enterprising and successful society!

This is the third society, either established or planned, in Ohio that we have heard of this month, as in Cleveland and Columbus plans are already under way to establish phonograph societies. A number of our readers and enthusiastic correspondents come from Ohio which seems to be able to boast a large number of record collectors and music lovers.

It would be unfortunate if all the phonograph

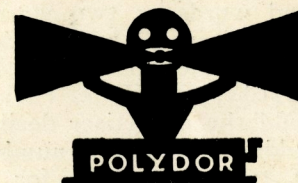
enthusiasts in these cities were unable to meet each other and enjoy their recorded music together. Comparative programs, like that arranged by Mr. Hantleman in Akron are as valuable as they are interesting, and they are typical of the benefits received by members of the Phonograph Societies.

We hope that the fine start the movement is making in Ohio will receive the support of every earnest music lover and enthusiastic in the vicinity. We are looking forward with eager anticipation to the development of these new societies, whose future outlook seems so promising.

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The Phonograph Monthly Review

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RATES: Advertisements will be accepted for this column at the rate of ten cents a word with a minimum charge of two dollars. The advertiser's name and address will be charged for, single letters and single figures will be counted as words; compound words as two words. All advertisements must be prepared and be addressed to the Advertising Department, THE PHONOGRAPH MONTHLY REVIEW, 64 Hyde Park Ave., Boston, Mass. Should the advertiser desire his announcement to be addressed to a box number in care of the magazine, ten cents extra for the forwarding of replies must be included.

FOR SALE

SEVERAL SETS English Columbia pressings of the Masterworks Series (early issues) very reasonable in price. Also miscellaneous acoustic orchestral records, good as new. Box 32S, Phonograph Monthly Review.

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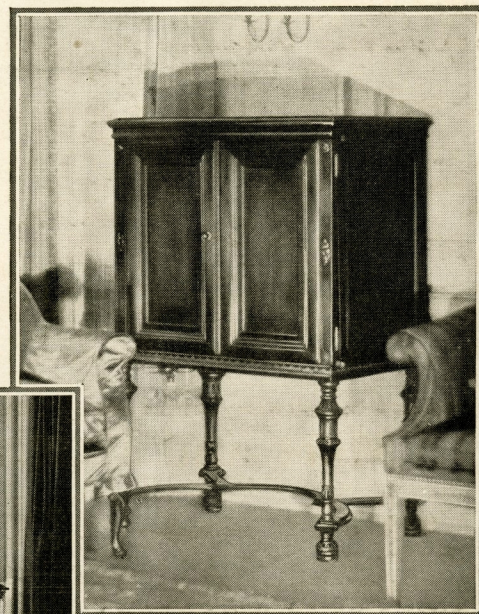
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